DOCUMENT RESUME

ED 089 319 CS 201 128

TITLE	Handbook for Language Arts; Grades Five and Six. Curriculum Bulletin, 1972-73 Series, No. 8.
INSTITUTION	New York City Board of Education, Brooklyn, N.Y. Bureau of Curriculum Development.
PUB DATE	73
NOTE	301p.
AVAILABLE FROM	Board of Education of the City of New York, Publication Sales Office, 110 Livingston Street, Brooklyn, N. Y. 11201 ($3.00, checks should be made payable to Auditor, Board of Education)
EDRS PRICE	MF-$0.75 HC Not Available from EDRS. PLUS POSTAGE
DESCRIPTORS	Composition (Literary); *Comprehension Development; *Curriculum Guides; Grade 5; Grade 6; Language; *Language Arts; *Listening Skills; *Literature Appreciation; Reading; Speech Skills; Visual Discrimination

ABSTRACT

Developed around the concept that a modern language arts program is planned to help students use language and understand the nature of language, this curriculum guide for grades five and six offers pedagogical approaches to comprehending ideas through listening, observing, and reading, and to expressing ideas through speaking and writing. Sections are given (1) to the extension of skills of auditory and listening and observing, (3) to the extension of literary appreciation and reading experiences, and (4) to speech in action, written expression, and learning about language. An appendix provides background information in language and literature, recommended books for grades five and six, recommended poems for grades five and six, a basic list in spelling, sounds of English, and selected teacher references. (HOD)

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Handbook for LANGUAGE ARTS

Grades Five and Six

CS201 128

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Handbook for LANGUAGE ARTS

Grades Five and Six

BUREAU OF CURRICULUM DEVELOPMENT
BOARD OF EDUCATION OF THE CITY OF NEW YORK

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FOREWORD

Since language is the medium for the development and communication of ideas, understanding the nature of language and acquiring skill in its daily use are basic to the individual's ability to live in this expanding world.

A cumulative sequential program in language arts has been developed for pupils in all grades – prekindergarten through twelve. *The Handbook for Language Arts: Grades Five and Six* is the third in a series of publications directed to teachers and supervisors in elementary schools. (*The Handbook for Language Arts: Pre-K, Kindergarten, Grades One and Two* and *The Handbook for Language Arts: Grades Three and Four* are now in the schools.)

The material in the present publication reflects new developments in the language arts field and provides the teacher with specific suggestions for organizing effective learning experiences. Instruction to sharpen basic reading skills and to guide pupils in using reading as a tool for critical thinking is a major objective. Through a comprehensive program in literature, pupils discover the distant past and extend their understanding of the present. In writing, they are encouraged to express their reactions and to experiment with creative uses of language. Provision is also made for pupils to participate in the oral program and to enjoy the satisfaction of having their ideas worthy of discussion. This varied exposure, which gives pupils fresh insights into human behavior, helps them to understand and accept themselves and others, both within and outside of the group with which they identify.

Teachers and supervisors in every district and in a variety of classroom situations have contributed to the bulletin. It encourages teachers and pupils to add their own creative approaches and activities in implementing the language arts program in grades five and six.

SEELIG LESTER
Deputy Superintendent of Schools

ACKNOWLEDGMENTS

The Handbook for Language Arts: Grades Five and Six is the third in a series of publications describing the language arts program for prekindergarten through grade 12. These curriculum bulletins were developed under the general supervision of Seelig Lester, Deputy Superintendent of Schools. David A. Abramson, Acting Director of the Bureau of Curriculum Development, directed the work of staff members and consultants involved with the publication.

Marguerite T. Driscoll, Language Arts Curriculum Specialist, Bureau of Curriculum Development, was chairman of the Materials Production Committee and principal researcher. She wrote materials and reviewed and edited the sections written by staff personnel: Etta S. Ress, Helen Shubik, Sibyl Wolfe. Edna Bernstein, librarian of the Bureau of Curriculum Development, reviewed the section on literature and checked the bibliography.

The Bureau of English, Jerome Carlin, Director collaborated in the development of this publication. Rosemary E. Wagner, Acting Assistant Director, served as consultant to the project and participated in the planning, writing, and reviewing of materials.

Helen M. Feulner, Acting Assistant Superintendent, then Director, and Sheila Woods, Assistant Director, Bureau for Speech Improvement, provided guidance and reviewed the speech material. Don Eisenberg, Supervisor of Speech Improvement, wrote the sections on creative dramatics, choral speaking, and speech production. Helen R. Sattley, Director, and Lucia Engle, Assistant Director, Bureau of Libraries, with the cooperation of the district librarians, assisted in the selection of prose and poetry for classroom use and reviewed the section on literature. Edward G. Bernard, Director, and Paula Silberstein, Teacher Assigned, Bureau of Audio-Visual Instruction, gave assistance in the listing of audio-visual materials.

Specialists in the field of language arts who, through consultation and review of materials, assisted the production staff include: Louise Matteoni, Brooklyn College; Beatrice Cullinan, New York University; Beryl Bailey, Yeshiva University; William Labov, Columbia University; Ernest Horn, University of Texas.

The community superintendents in each district and the supervisors and teachers in pilot schools made possible the field study and tryout of the program. The curriculum assistants in each district gathered data and material from the pilot schools, introduced and implemented experimental materials, and returned critiques of the material to the Curriculum Bureau staff. The interest, cooperation, and experience of all these persons were invaluable in the development of the program.

Laura Eads, School Research associate, Bureau of Curriculum Development, reviewed the manuscript and made numerous suggestions.

Photographs were taken by John Kane, Board of Education photographer, in PS 269B, Howard J. Goldstone, Principal, and PS 41M, Irving Kreitzberg, Principal.

Secretarial assistance was given by the secretarial staff of the Bureau of Curriculum Development.

The printing production was the responsibility of Edythe Kahn, Editor, Bureau of Curriculum Development. Elena Lucchini prepared the copy and the cover for printing and designed the bulletin.

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CHAPTER 1

A MODERN PROGRAM IN LANGUAGE ARTS

Language is a system of living symbols by which men communicate. Everything that is learned is dependent in some degree on the pupil's command of language. Oral language conveys meaning by words, structure, intonation, voice, stress, pause, gesture, body movement, and facial expression. Written language conveys meaning by words, sentence and paragraph structure, punctuation and capitalization.

The current concepts of language and language teaching that follow have grown out of work in many disciplines: anthropology, sociology, psychology, structural linguistics, and semantics.

These concepts suggest that a modern language arts program is planned to help pupils:

To use language: acquire knowledge through listening, reading, interpreting, evaluating, and appreciating the language of others; to select, organize, and express their own ideas through oral and written language appropriate for communication.

To understand the nature of language: to develop concepts and acquire information about language, its sound system, intonation patterns, structure (grammar), contextual vocabulary, written symbols, and history.

CONCEPTS AND PROGRAM IMPLICATIONS

Use of Language

Concept: Language is primarily a medium for the development and communication of ideas. It is evidence of an intelligent perception of one's experiences and thinking.

> Therefore, language instruction is given, whenever possible, in relation to meaningful social experiences. It provides for exchanges and interaction between the pupil and other individuals. It stresses purposes of communication, logical organization of ideas, and sensitivity to listener or reader reaction.

Concept: Language is an instrument of thought. It helps pupils rationalize and grow through their experiences. Training in language is training in thinking.

Therefore, language experiences are used to help pupils interpret, see relationships, classify, draw inferences, hazard guesses, predict outcomes, formulate conclusions, and generalize. The earlier the pupil develops these skills, the better are his chances for later achievement.

Concept: Written language is the record of man's thought and behavior throughout the ages. It introduces pupils to their literary heritage and leads to an appreciation of the richness and beauty of language as a medium of communication.

Therefore, the program provides opportunity for pupils to have experiences with prose and poetry, and through these literary experiences, to grow in their understanding of human problems, ideals, and behavior, and to develop their own set of values.

Concept: Language is a form of behavior. It is a key to the pupil's self-concept and social attitudes. It symbolizes his thoughts, desires, beliefs. Growth and ability in language are closely related to personal growth and the development of basic human understandings.

Therefore, the program stresses the establishment of a warm, friendly environment which encourages every pupil to participate in oral and written language activities; develops respect for the value of each pupil's contribution; and strives for improved understanding of self and others through experiences with language and literature.

Concept: The ability to read with comprehension and to react to the printed word is regarded in our society as essential to personal growth and upward social and economic mobility.

Therefore, instruction in reading is a major objective of the program. An important share of language arts time and instruction is allocated to helping pupils acquire skills of word-attack or decoding, comprehsnsion, interpretation, critical analysis, and work-study skills.

Concept: Language is an instrument of social power. It influences attitudes, beliefs, and behavior. In its extreme form, it is used to control and manipulate thought.

Therefore, pupils learn the importance of personal integrity and social responsibility in the use of language. The teacher is alert to the values and attitudes expressed or implied by the pupil's use of words and helps pupils develop skill in detecting bias and propaganda in their own oral and written language and in the language of others.

Concept: A technologically oriented society with increasing leisure requires constructive, satisfying habits and easily available resources.

Therefore, the development of lifetime reading habits and the improvement of taste in the use of the mass media are important goals of the language arts program.

Nature of Language

Concept: Language is primarily speech which has been organized into a system of auditory and visual symbols. Children learn to use these symbols cumulatively, first in listening and speaking, then in reading and writing.

Therefore, instruction begins with activities in listening and speaking. As pupils become competent in these aspects of languages, the teacher initiates instruction in reading and writing. This is the process both for the young and the language learner at any school level.

Concept: Each language has its own structure of grammar. Relationships among words, word order, and sentence patterns are learned through experience with words in real situations and through study about words and their relationships.

Therefore, the program teaches English word usage and structure through continued experience with conversation, discussion, reporting, reading, and writing. It includes systematic instruction and practice in the construction of sentences and paragraphs. It introduces the terminology and principles of grammar gradually. It provides additional language instruction and practice for pupils learning English as a second language.

Concept: Language reflects the social environment in which the pupil lives. It operates on many cultural and linguistic levels and is subject to a variety of dialectal and geographic influences.

Therefore, instruction in language is adapted to meet the needs of given situations. Pupils' backgrounds and their personal, social, and communication needs are considered in determining priorities of instruction. Regional and community influences on speech, vocabulary, usage, are taken into account. Meaninings are not inherent in the words themselves but are determined by the culture. Distinctions are made between formal and informal communication.

Concept: Language has an interesting history. It undergoes a constant process of change. New words are coined to meet new communication requirements. Social pressures result in changes in acceptability of specific usage items and language constructions.

Therefore, English is taught to reflect contemporary usage and structure, both formal and informal. New words are taught as they are added to the language. The history of words and their spelling, the story of the alphabet and writing are used to stimulate interest in language.

Concept: Language skills are interrelated. Skill in one aspect of language tends to promote the development of skill in other aspects.

Therefore, the teacher provides instruction in the separate language skills, while simultaneously recognizing that each skill reinforces other skills; e.g., vocabulary developed through oral language facilitates reading comprehension.

These concepts are the basis of the cumulative language program for all grades, prekindergarten through twelve. Although they can be developed with pupils at all grade levels, they are developed with widely varying degrees of pupil understanding and application.

Planning the Program[1]

The teacher is best able to plan an appropriate and effective program in language arts when he:

Knows the pupils reasonably well and adapts instruction and material to their needs. Within the complex of a large city, there are wide variations in pupils' physical and emotional health and their out-of-school experiences. The pupils are not only persons, but also highly individual persons shaped and influenced by the environment in which they have developed.

Understanding the pupils whom he teaches is the teacher's most challenging responsibility. Pupils learn at different rates and in many different ways. Their different learning styles require a variety of materials, experiences, and techniques which will challenge them, but which will lead them to success. Individuals learn different things from the same experience, but each successful experience refuels pupil enthusiasm which often begins to diminish in these grades.

---

[1] The language arts program for children learning English as a second language is described in the *Handbook for Teaching English as a Second Language in the Middle Grades*, Curriculum Bulletin No. 7, 1969-70 Series.

The teacher, therefore, strives to provide a program that meets pupils where they are, recognizes their potential, capitalizes upon their strengths, and moves them along at a pace consonant with their ability at its "growing edge."

Studies the program described for the grade and is familiar with the programs which precede and follow the grade. (This familiarity enables him to provide sequence and continuity of instruction.)

Evaluates the extent and significance of any gap that exists between pupils' actual language abilities and the skills expected in the grade.

Determines objectives, and plans teaching and learning activities at a rate consistent with pupil ability.

Selects instructional materials appropriate to his purposes and the pupils' needs and abilities.

Develops each language skill on a continuum, e.g., listening and responding to a one-step direction, then a two-or-more-step direction; listening accurately, then critically.

Reinforces and extends each skill through its interrelationship with other language skills, e.g., listening skills in a reading or speaking experience; skills of selection and organization in speaking, reading, and writing experiences.

Recognizes that language is the chief medium of learning; extends and reinforces language skills in all curriculum areas. He plans a program which uses the urban environment as a basis for discussion, creative dramatics, reporting, reading, and writing, and selects prose and poetry that will enrich pupils' understanding and appreciation of the resources of city life. He is concerned, also, with introducing pupils to people, places, and events (both real and imaginary) beyond their immediate environment.

Uses time wisely. He plans to give from 30 to 50 or even 60% of the week's instructional time to the direct teaching of language arts. How much of this is given to listening or speaking or reading or writing is determined by the needs of the pupils. When pupils have special problems of language learning, it is believed that more time should be devoted to reading and related language arts. This might be as much as three hours a day with ninety minutes for reading and ninety minutes for the other aspects of language arts.

INTERRELATED LANGUAGE ARTS PROGRAM FOR A WEEK

The focus is on literature with particular reference to *The Fisherman and His Wife*, a folk tale by Wilhelm and Jakob Grimm. The theme illustrates the principle that many effects can result from a single cause. The following activities refer to the pupil. The page numbers refer to teaching strategies.

Oral Expression

Listening to enjoy the tale; to recognize and understand the theme; to identify the results of the wife's greed; to gain some insight into the structure of the story. (pp. 42, 47).

Discussing their reactions to the story, the theme of the story, the greed of the wife and the kindness of the husband; recognizing the relevance of the story to today's world; identifying similar characteristics in people they know (p. 113).

Interpreting the story through informal dramatizations, using the dialogue of the story and also creating new situations and dialogue (p. 128).

Taping an oral reading of the story with emphasis on intonation to interpret the role of each character (pp. 30, 87).

Reading and Literature

Rereading story silently in preparation for tape recording.

Reading orally with fluency and expressions for tape recording or to small group.

Skimming to verify sequence of events in preparation for dramatization or outline of plot.

Reading self-selected books of prose or poetry. Practicing oral reading so as to share a poem or passage with a group.

Written Expression

Developing a cooperative outline to show the cause – effect structure of the story (p. 151).

Using an outline as a guide to composing modern stories with the theme of wish-fulfillment which does not bring the desired happiness (p. 142).

Language

Speech – Emphasizing articulation and enunciation of common words

Sentence Structure – Patterning original sentences after those in story. Checking run-on sentences in composition; inserting punctuation and capitalization where needed (p. 134).

Spelling – Learning 20 words drawn from Spelling Levels 5 and 6 and current composition needs. Using alphabetized list (list C, Speller, Dictionary) to proofread words in composition.

Handwriting – Employing legible cursive handwriting for written work. Practicing cursive letter forms according to individual needs.

Usage – Playing a language game to give practice in use of "between you and me" or other errors noted during discussion periods.

Vocabulary – Comparing words used by Grimm brothers with words used in original stories.

Language – Noting changes in language structure.

As the teacher and pupils plan communication activities in which listening, observing, speaking, reading, and writing are interrelated, the teacher also plans additional activities to focus pupil attention directly on one or the other of the interrelated skills.

Overview of the Program in Grades Five and Six

The language arts program provides opportunities for pupils to use language *to acquire knowledge* – to get information and learn the ideas and feelings of others – through observing, listening, and reading; *to organize and express ideas* through speaking and writing; *to learn the nature of the English language* through familiarity with its sound system, sentence structure, vocabulary, and mechanics.

USING LANGUAGE TO ACQUIRE KNOWLEDGE

Developing skills of observation, listening, and reading through such activities as:

Participating in games, rhythms, creative dramatics.

Interacting in conversation and discussion.

Looking at pictures; listening to stories and poems.

Following directions and making explanations.

Experimenting, exploring, discovering.

Planning, reporting, and evaluating.

Watching and/or listening to films, filmstrips, recordings, radio, and television.

Employing many methods of word attack.

Reading a variety of materials in terms of purposes for instruction, information, recreation, or appreciation.

Using the classroom, school, and public library.

USING LANGUAGE TO ORGANIZE AND EXPRESS IDEAS

Developing skills of speaking and writing through such activities as:

Interacting in conversation, discussion, and telephoning.

Participating in creative dramatics.

Retelling stories, reciting poems; comparing, completing, and composing stories.

Giving directions, explanations, reports, dictating.

Planning, carrying out and evaluating activities.

Interpreting pictures, filmstrips, recordings, radio and television programs.

Selecting and organizing experiences for sharing through drawing, dramatizing, telling, writing, or filmmaking.

Writing notes, friendly letters, greeting cards, business letters.

Writing such factual materials as labels, signs, titles, records, work charts, reports, outlines, notes.

Writing original stories and verse.

LEARNING THE NATURE OF LANGUAGE

Developing concepts about the sound system, sentence structure, vocabulary, and mechanics of English and acquiring skills in their use through such activities as:

Participating in word games and experiences with dictionaries.

Singing, chanting, speaking in imitation of correct speech patterns, and producing sounds.

Practicing language patterns in games and oral activities.

Composing sentences in appropriate patterns; expanding sentences.

Using legible cursive handwriting, correct spelling, appropriate capitalization, punctuation.

Tracing the development of the English language as it is used today.

EVALUATING THE PROGRAM

Evaluation is the continuous appraisal of growth and progress of pupils toward educational goals. It implies more than the measurement of a pupil's academic achievement. It is a process of interpreting many kinds of information from many sources in order to determine to what extent pupils are achieving educational goals. Evaluation involves understanding an instructional program, the objectives, measuring the extent to which the objectives are being realized, and adapting the program accordingly.

The teacher is the key person in the evaluation program. He uses a combination of ongoing, informed evaluation and periodic measurement which involves the use of teacher-made and standardized evaluation instruments. This program enables the teacher to diagnose difficulties, plan appropriate help to prevent or modify the development of undesirable habits and attitudes. The teacher measures the pupil's progress toward expected outcomes for the grade if the pupil is achieving on grade level or toward outcomes which have been determined as appropriate for the pupils.

Ongoing Evaluation

Direct observation of the pupil is one of the oldest and most useful tools of evaluation for it reveals not only the actual performance of the pupil, but also various important reactions, attitudes, interests, emotions. The teacher's direct observation of the pupil as he responds to language experiences constitutes the usual type of informal, ongoing evaluation. Each time the teacher notes an individual's strength or weakness in a language activity and compares it with his previous performance, his progress along the language continuum is measured. Examples of this type of evaluation include the teacher's observation of the pupil's performance in:

A speaking activity: The pupil's ability to participate effectively in group discussion and to express his ideas clearly and concisely.

A listening activity: The pupil's ability to adjust his listening to a variety of intonation patterns and to improve his ability to recall details.

A writing activity: The pupil's ability to select and organize details that are relevant to the topic sentence of a paragraph and to control the mechanics of written expression.

A reading activity: The pupil's ability to unlock unfamiliar words, to draw inferences and make generalizations.

Periodic Evaluation

From time to time the teacher makes a more formal evaluation of pupils' progress. He may use various kinds of tests, e.g., those found in Scholastic magazines, make careful review of pupils' written expression for a given period, prepare material to test pupils' ability to handle a listening skill, give an informal reading textbook test, or compare a pupil's handwriting in the writing of the same sentence at stated periods during the year.

Standardized group tests are the evaluative instruments used for periodic measurement of pupil progress on a citywide, district-wide, or school-wide basis. Achievement tests in reading show progress in vocabulary, and sentence and paragraph comprehension.

To be valid as measures of school progress, tests should be closely related to the curriculum actually in use in the school. The teacher studies the results of the class on a standardized achievement test and learns which group of test items reveals the greatest needs, where modifications may be needed in the instructional program, and how the norms for the class compare with citywide norms. The teacher makes allowance in the appraisal for language difficulty, pupil background, and individual differences among the pupils in the class. The teacher takes the whole child into consideration and is not discouraged by uneven performance and occasional lapses. Spurts in one area and lags in another should be expected.

See also the discussions on evaluation in the various sections (pp. 43, 104, 113, 121, 133, 195, 208).

EXPECTED OUTCOMES

Children pass through well-defined stages of growth in attaining language power, but they progress at different rates of speed. How fast a pupil progresses depends upon conditions within the pupil himself and in the school environment as well as pressures and conditions caused by the environment outside the school. Success or failure is influenced by the home background, demands made upon the individual, his intelligence, his emotional status, and his physical development including motor coordination. Effective instruction, enlightened guidance, the voice and language pattern of the teacher are other contributing factors.

While all the pupils should participate in the program, not all of them can be expected to achieve the same level of language competence. All should grow personally, socially, morally; all should improve in their ability to communicate.

In each class on a grade level, a fairly large proportion of pupils will achieve near the average or so-called norm of performance for that grade level. Nevertheless, in even a relatively homogeneous class, there is usually a range in ability and achievement from the least able to the most able pupil.

The same range of ability will be found among pupils learning English as a second language. However, even under optimum conditions, these pupils have an added difficulty. In addition to the adjustment all pupils have to make to a new classroom situation and new learning experiences, these pupils must learn a new sound system and word order to express even old concepts. Learning a second language requires much practice in the use of and experimentation with the new sounds and word patterns and also requires *long* exposure to all areas of the language arts program. The outcomes for each grade for pupils who are native speakers of English point the direction for pupils learning English as a second language. Within some of the stated outcomes, however, there is likely to be more limited achievement, especially for pupils recently arrived in New York City. It is hoped that many pupils who experience sequential language learning through the program of teaching English as a second language in prekindergarten, kindergarten, first, and second years will have an opportunity to catch up with their classmates who are native speakers of English by the end of the second year.

It follows, therefore, that differentiated levels of achievement must be expected in accordance with individual differences in background, aptitude, and ability. The teachers and supervisors who know the pupils are best fitted to determine which outcomes may reasonably be expected of specific pupils at the end of a given period of growth.

The outcomes which follow are those which pupils may reasonably be expected to achieve as a result of their experiences, language activities, and instruction in language at each of the grade levels indicated. Outcomes in terms of *pupils* are listed for the kindergarten, grades two, four, and six. These provide the teacher with a broad overview of the language arts curriculum for the elementary school.

Expected Outcomes - Getting Ideas

KINDERGARTEN	GRADE TWO
Observing and Listening	**Observing and Listening**
Are reasonably accurate in their understanding of what to look and listen for in experiences; "tune in" when directed.	Show by their reactions that they are aware of the purpose and value in listening and observing experiences.
Begin to listen to others without interrupting; show an interest in the ideas of other children and adults.	Listen attentively without interrupting; know when to "tune in" and when to "tune out"; react to ideas of others.
Recognize in direct observation and listening gross likenesses and differences in size, shape, texture, color, position, motion, and sounds of people, animals, objects in the environment, pictures, words.	Note fine differences in size, shape, color, texture, motion, position, and sounds of people, animals, pictures, objects, words, phrases, sentences, and letters of the alphabet.
Classify objects, animals, people on basis of general category (form or use) as toys; animals; people.	Classify objects in a general category and one or more subcategories; shift from one grouping principle to another in classifying, e.g., group objects first for use, then form, then color,
Give evidence of concept development in expanded areas of interest; understand and use related vocabulary.	Develop new concepts; deepen understanding of familiar concepts; acquire and use related vocabulary.
Identify main idea and note details of things heard and seen in directed activities; see obvious relationships; draw inferences; relate to other experiences.	Select important ideas and relevant details gained through observation and listening experiences. Follow sequence; understand cause and effect relationships; draw inferences; make comparisons; predict outcomes; form generalizations.
Understand and follow simple explanations and one- and two-step verbal directions, given one at a time.	Understand and follow explanations and a series of oral directions given in uninterrupted sequence.
Respond to rhythm in language and appealing sounds in words.	Recognize effect of language, rhythm, and word choice on listener.

Expected Outcomes - Getting Ideas

GRADE FOUR	GRADE SIX
Observing and Listening	**Observing and Listening**
Are aware of how much time they spend in listening and observing; visualize and think creatively about that they are seeing and hearing.	Survey time spent in listening and observing; construct a time line; evaluate use of time.
Can "tune in" readily and listen attentively with passive awareness of background and sound. Are learning to identify their own poor listening habits; are interested in becoming better listeners.	Set a purpose for listening; tune in readily, and ignore distractions; listen attentively.
	Analyze listening habits and interests. Develop set of standards for listening.
Observe closely and accurately; note and compare likenesses and differences in people, animals, places, things, objects, language; observe and evaluate human behavior; interpret symbols and visualize meaning; recognize correct and incorrect use and pronunciation of familiar words; discriminate among sounds of consonant blends, diagraphs, vowels; identify and compare sound-letter symbols.	Observe closely and accurately. Note and compare likenesses and differences in people, animals, places, things, objects, language. Observe and evaluate human behavior. Interpret symbols and visualize meaning. Recognize correct and incorrect use and pronunciation of known words; recognize syllables and apply accenting.
Increase understanding of classification as help to organization of ideas; become alert to possibilities for classification.	Classify ideas into a logical arrangement to show meaningful relationships. Identify moods, feelings, attitudes, and biases of speakers.
Develop new concepts; extend understanding of familiar concepts; acquire and use related vocabulary; identify meaning of word from context; are aware of unfamiliar words.	Demonstrate development of new concepts and extension of familiar ones with acquisition of related vocabulary. Identify word meaning from context; recognize unfamiliar words.
Understand the broad meaning of what they hear and see. Select ideas for development; discover new ideas; recognize points needing clarification. Discriminate between fact and opinion. Follow sequence; understand cause-and-effect relationships; draw inferences; make comparisons; predict outcomes; form generalizations.	Recognize general meaning of what they hear and see. Follow sequence; identify cause-effect relationships; draw inferences, make comparisons; predict outcomes; form generalizations. Distinguish between fact and opinion. Answer factual questions; summarize an oral presentation. Detect signs of bias, propaganda, or emotion.
Understand and follow appropriate explanations and a series of oral directions given in uninterrupted sequence.	Understand and carry out directions which include time, place, method, and order of doing without requiring repetition.
Extend appreciation of rhythm in language; discriminate between stressed and unstressed syllables in a word, between stressed and unstressed words in a sentence. Note how phrases, pauses, and transitional words punctuate speech and aid the listeners; interpret facial expressions and gestures as aid to comprehension.	Recall speaker's use of specially effective words, phrases, figurative language. Interpret facial expression, gestures, and body movement as an aid to comprehension. Recognize that phrases, pauses, and transitional words punctuate speech and aid the listener.

Expected Outcomes - Getting Ideas

KINDERGARTEN	GRADE TWO
Reading and Literature	**Reading and Literature**
"Sight-read" signs, labels and picture-story books.	Show interest in reading activities and seek to demonstrate ability.
	Read independently, for pleasure and information, a wide variety of materials at primer, first-, and second-grade levels. (Able children read more difficult books.)
Begin to follow left-to-right progression across a page. (Those who can read extend their ability.)	Read silently for immediate and delayed recall; avoid unnecessary head movements and vocalization; have wide eye-span and return sweep.
	Read aloud audibly with satisfactory volume, articulation, intonation, phrasing, and pauses.
Get meaning from the illustrations in books and take pleasure in increased ability to find words they can read.	Show ability to interpret and make independent judgment of material read. Select main ideas and related details; understand sequence of time, thought, place; make comparisons; understand cause-and-effect relationships; draw inferences; predict outcomes; draw conclusions.
	Have expanded *sight* vocabulary.
	Attack new words by using *phonic clues* (initial, medial, final consonants; long and short vowels) or *structural analysis*.
	Thumb through dictionary.
Handle books carefully.	Handle books intelligently. Understand and use the author and title page, table of contents, numbered pages; recognize sentence signs (capital letters, periods, or question marks), conversation, and paragraph format.

Expected Outcomes - Getting Ideas

GRADE FOUR

Reading and Literature

Have extended interests and purposes in reading for pleasure and information.

Read at third- and fourth-grade levels. (Able pupils read more difficult books.)

Read silently for immediate and delayed recall. Begin to increase speed of reading.

Read aloud audibly with volume, articulation, phrasing, intonation appropriate to the nature of the material.

Show ability to interpret and make independent judgment of material read. Select main idea and related details; understand sequence of time, thought, place; draw inferences, relate cause and effect; make generalizations, draw conclusions.

Add words from content areas to sight vocabulary.

Make increasing use of the dictionary (pronunciation key, diacritical marks) to determine word pronunciation, develop rules of syllabication, begin to understand the effect of accent on words, arrive at generalization for the addition of inflectional endings.

Use guide words and alphabetical sequence to locate words in dictionary.

Handle books intelligently. Understand and use the title page, table of contents, title and chapter headings, glossary. Begin to use the index. Recognize sentence signs (capital letters, periods, or question marks), conversation and paragraph format, typographical clues (italics, boldface, indentions). Begin to use a variety of reference sources: dictionary, encyclopedia, atlas, almanac.

GRADE SIX

Reading and Literature.

Show interest in and enjoyment of literature by number, variety and quality of trade books, self-chosen and read.

Select informational and study-type material to satisfy personal interests and school needs. Read at fourth-, fifth- and sixth-grade levels. (Able pupils read more difficult material.)

Recognize that nature of material and purpose in reading it determine rate and thoughtfulness with which to read silently. (Read silently more rapidly than orally.)

Read orally for a specified purpose with volume, articulation, intonation, pronunciation, and phrasing appropriate to the nature of the material.

Select main ideas and related details; follow sequence of time, thought, place; draw inferences; relate cause and effect; make generalizations; draw conclusions.

Recognize as sight words the frequently used words found in mathematics, science, social studies material.

Use punctuation and verbal clues to derive meaning in context.

Apply decoding skills for recognition of unknown words. Identify prefixes, suffixes, syllables. Use diacritical marks, pronunciation key, and phonetic spelling in dictionary as an aid to pronunciation.

Identify and indicate functions of parts of books such as frontispiece, title page, copyright, preface, introduction, table of contents, lists of maps or other aids, texts, index, glossary; demonstrate familiarity with encyclopedia, almanac, newspaper.

Apply work-study skills – follow written directions; locate sources of information; use the organization of a textbook.

Expected Outcomes - Getting Ideas

KINDERGARTEN	GRADE TWO
Reading and Literature	**Reading and Literature**
Become aware that globe represents the earth.	Interpret simple maps, charts, and globes.
Become familiar with many types of short stories and poems; begin to develop a taste for material that has literary quality; recognize some titles and authors; have preferences; memorize some lines of poetry.	Show familiarity with a number of authors, illustrators, and their works; have favorites; memorize lines of poetry.
Begin to distinguish poems from stories; real from imaginative stories.	Recognize unrhymed lines of verse as poetry; begin to classify stories by type.
Begin to recognize the beginning, middle, and end of story; the sequence of events; simple causes and effects, develop an interest in and some understanding of the behavior of humans, or animals acting as humans.	Note sequence of plot development; draw inferences about the plot and characters; support ideas by reference to stories.
	Appreciate humor; understand emotions, characterization in stories.
	Recognize similarities of incidents and characters from story to story.
Use library corner.	Use simplified book classification, such as Animal Stories, to locate books in library.

Expected Outcomes - Getting Ideas

GRADE FOUR	GRADE SIX
Reading and Literature	**Reading and Literature**
Read critically to distinguish fact from fiction, identify author's purpose and mood, judge relevancy, determine completeness and authenticity of reference materials.	Read critically; distinguish fact from opinion; relevant from irrelevant material; identify author's purpose and mood; determine completeness and authenticity of reference materials.
Begin to use informal outline for organizing information.	Organize information into patterns useful for studying and remembering.
Interpret legend and compass rose, color, longitude and latitude on maps and globes. Interpret music and science charts and diagrams.	Interpret legend and compass rose, color, longitude and latitude on maps and globes. Distinguish physical map, political map, relief map, aerial map, road map. Interpret charts, diagrams, graphs.
Add many new stories, poems, and authors to their list of favorites. Enjoy stories of greater length with more supporting characters.	Recall titles and authors of favorite books and poems. Recognize others.
Identify genres of stories and poems by appropriate names.	Identify genres of stories and poems.
Have greater understanding of story qualities based on criteria they have developed for: story structure, characterization, literary style, interpersonal relations.	Recognize in stories straightforward chronological development, conflict or suspense in the plot, the characterization of hero and villain, the time and place of the setting. Identify in poetry poetic form, the sounds of words; select samples of alliteration, onomatopoeia, and simile. Recognize the effect of rhythm, rhyme, repetition, imagery.
Discuss with increasing sensitivity some real-life problems described in books, and relate them to situations in their own environments.	Describe setting, time, place, characters, and sequence of actions for stories. Recognize words, phrases, sentences or paragraphs that indicate mood, feelings, personality traits, and values of characters.
Feel free to express personal opinion, even if it is a minority one. Defend point of view and find evidence in the author's words.	Evaluate experiences of characters in stories in terms of one's personal experiences.
Show interest in literature by being alert to news accounts about books, exhibits, literary awards, etc.	Demonstrate interest in literature by bringing books to class, reading reviews of books, selecting books for recreational reading, being alert to TV presentations of literary classics.
Show discrimination in selecting books for recreational reading.	
Understand the location of library areas – fiction, nonfiction; reference; picture-book collection; records; picture files. Locate books by same author arranged alphabetically by titles. Locate nonfiction by subject. Begin to use card catalogue to become familiar with classification system.	Use library card catalogue to find call numbers for topics, authors, and titles of books; locate material by call number.

Expected Outcomes - Expressing Ideas

KINDERGARTEN	GRADE TWO
Speech in Action	**Speech in Action**
Show increased confidence in speaking to one another, the teacher, and a small group.	Participate willingly and frequently in speaking situations.
Show interest in listener's reaction; interpret and respond to facial expressions and gestures.	Share ideas freely and consider point of view held by others.
Contribute to group discussion, keeping to the topic. Begin to raise relevant questions.	Express thoughts in words, phrases, or sentences depending upon situation; use new vocabulary.
Begin to organize ideas and tell a story according to some pattern, e.g., give events in chronological sequence or show a simple cause-effect relationship.	Present ideas in organized fashion; keep to topic; follow a chronological sequence; show cause-and-effect relationship; make comparisons; give examples.
Use creative dramatics and puppetry to interpret their experiences.	Use creative dramatics and puppetry for developing imagination and interpreting experiences; offer several versions of a favorite story.
Participate in group recitation of repetitive chants and rhymes.	Take part in choral speaking; recite individually.
Observe some amenities and learn to: wait turn to speak (may often answer questions directed to others); use the names of their classmates, and courteous expressions as, *please, thank you.*	Use the amenities spontaneously: wait turn to speak; face person or group addressed; use name in addressing person and courteous expressions, *excuse me, please,* etc.

Expected Outcomes – Expressing Ideas

GRADE FOUR	GRADE SIX
Speech in Action	**Speech in Action**
Acquire poise in presenting ideas; state facts objectively; respect the ideas of others. Participate in individual and group activities; lead as well as follow; do one's share; cooperate.	Demonstrate positive attitudes toward the speaking-listening situation; recognize and accept existing regional variations in standard patterns of speaking; present ideas objectively; respect the ideas of others. Participate in individual and group activities; lead as well as follow; do one's share; cooperate with others.
Select conversation and discussion topics of interest to others as well as to self; offer relevant observations or ask relevant questions; avoid repetition of points made previously; begin to offer some support or recognized authority for statements made; begin to modify ideas if evidence warrants and to test assumptions; offer imaginative, original, workable solutions to problems.	Select conversation and discussion topics of interest to others as well as to self. Offer relevant observations or ask relevant questions; relate the discussion to the "here and now"; avoid repetition of points previously made; support own statements by reference to a recognized authority; question statements of others, modify ideas if evidence warrants; test assumptions; summarize points during discussion.
Extend ability to organize ideas for reporting and storytelling; limit the topic; classify; show cause-and-effect relationships; make point by point comparisons; give examples; distinguish fact from opinion, cite authority for support of facts or opinions; give clear directions; create an original story with an effective opener, limited plot, conversation, an ending that comes quickly after climax.	Organize ideas for reporting and storytelling. Limit the topic; classify; show cause-and-effect relationships; offer point by point comparisons; give examples; distinguish fact from opinion; cite authority for facts; give clear directions. Create an original story with an effective opening sentence, incidents leading to a logical climax; appropriate dialect, a satisfying closing.
Create or interpret character roles through spontaneous dialogue and action in creative dramatics; read parts in short plays found in readers and anthologies; adjust voice to character and situation.	Create or interpret character roles through spontaneous dialogue and pantomime in creative dramatics; dramatize scenes based on events in history, literature, current events, using actual dialogue or improvising; plan and produce simple original plays; create and dramatize alternative endings to literary selections being studied. Adjust voice to character and situation.
Participate in choral speaking activities and individual recitation of favorite poems.	Participate in choral speaking activities and individual recitation of favorite poems.
Observe the amenities: wait turn to speak; use accepted pattern for recognition; address comments and questions to classmates as well as teacher; face person or group addressed; use name in addressing person; avoid flat contradictions; use courteous expressions.	Observe the amenities: face person or group addressed; wait turn; use only fair share of time in conversation and discussion; use accepted pattern for recognition; address comments and questions to the speaker, other classmates as well as to teacher; use name in addressing person; avoid flat contradictions; use courteous expressions; avoid labeling and name calling.

Expected Outcomes – Expressing Ideas

KINDERGARTEN	GRADE TWO
Written Expression	**Written Expression**
Use drawings, paintings, and dictation to express ideas.	Contribute to group compositions; have confidence in own ideas and interest in ideas of others.
________________	Organize ideas, under teacher guidance, to follow chronological sequence, make comparisons; show simple cause-and-effect relationships.
________________	Write sentences, short paragraphs, letters, verses independently.
________________	________________
________________	________________
________________	Copy material cooperatively composed.
________________	Write headings according to school policy; observe standards for neatness.
________________	Show increased control over mechanics of written expression and use: Capitals for first word in a sentence, proper names and initials, salutation and closing of a letter, I, names of days, months, holidays, Mr., Mrs., Miss, and P.S.
	Periods after initials, abbreviations (Mrs., P.S., Jan.), statements.
	Question mark after question.

Expected Outcomes – Expressing Ideas

GRADE FOUR	GRADE SIX
Written Expression	**Written Expression**
Continue to contribute to group compositions with ever increasing confidence in own ideas; know purpose for group composition; develop interest in ideas of others; evaluate contributions objectively; modify ideas if necessary.	Recognize purposes for writing; discover subjects of interest to write about; demonstrate ability to write independently; contribute to cooperatively developed compositions and business letters; evaluate own ideas and those of others.
Are familiar with various ways of developing a topic and begin to make conscious use of chronological sequence, classification, cause-and-effect relationships; limit the topic and keep to it.	Identify various patterns of organizing ideas; compose narrative, descriptive or expository paragraphs. Express main idea; give relevant details; use a recognizable pattern—chronological sequence, classification, comparison, cause-effect.
Write verse.	Write original verse; use correct format.
Write friendly letters; copy correct format for date, greeting, and closing of letter and addressing of envelope.	Write friendly letters; include appropriate content; observe correct format for letters and envelope address; include zip code after state and in return address.
Improve ability to write sentences independently – either on teacher assignment or by individual choice; are aware of audience for whom they are writing.	Construct simple, compound, and complex sentences; recognize that language is colorful, living, and flexible. Change word order to provide variety; use appropriate English.
Copy meaningful material accurately; write from dictation; take simple notes in own words; learn to develop a cooperatively composed outline.	Copy meaningful material accurately. Take notes, generally, in sentence form. Participate in developing a group-composed topical outline.
Write headings according to school policy; follow directions for filling in forms; write greeting and closing of letter; address envelope in block form; include return address; observe standards for neatness.	Write headings on paper according to school policy; fill in forms correctly; observe standards for neatness.
Understand the need for the mechanics of written expression and use:	Recognize the need for the mechanics of written expression and use:
Capitals for first word in a sentence; proper names and initials; words relating to the Deity, Bible, religious holy days, holidays; key words in titles; names of days, months, streets, places, countries, nationalities; words in heading, greeting, and closing of a letter; Mr., Mrs., Miss.	Capitals for first word in a sentence; proper names and initials, words relating to the Deity, Bible, religious holy days, holidays; key words in titles; words in heading, greeting, and closing of a letter; titles used with person's name, as Mr., Mrs., Miss, President, Mayor, Reverend; first word in an outline.
Period after numbers in a list, initials, abbreviations, statements.	Periods after each number in an outline, list, initials, abbreviations, statements.
Question mark after questions.	Question mark after questions.

Expected Outcomes – Expressing Ideas

KINDERGARTEN

Written Expression

GRADE TWO

Written Expression

Comma after the salutation and closing of a friendly letter.

Apostrophe in contractions (I'm, I'll, haven't).

Right- and left-hand margins and indention for first words in a paragraph.

Work with teacher to reread and revise material; find and correct some errors in material copied or written independently.

Expected Outcomes – Expressing Ideas

GRADE FOUR	GRADE SIX
Written Expression	**Written Expression**
	Exclamation point after an exclamatory word or sentence.
Comma after "yes" and "no", in series, in dates, after the salutation, and closing of a letter.	Comma after "yes" and "no", after words or numbers in a series, in dates, after the salutation and closing of a letter, after the name and address; in writing unbroken quotations; in copying broken quotations; between city and state.
Apostrophe in contractions and possessives.	Apostrophe in contractions and possessives.
	Colon to separate hours and minutes; to introduce a list; after the salutation of a business letter.
Hyphen in syllabication at end of line.	Hyphen in syllabication at end of line; between syllables.
Underlining for title of book.	Underlining for titles of books. Dash between numbers of pages (pp. 2-9). Quotation marks in writing unbroken quotations under teacher guidance; in copying broken quotations.
Right-hand and left-hand margins and indention for first words in a paragraph.	Right-hand and left-hand margins and indention for first words in a paragraph.
Read and revise material (ideas, sentence structure) independently and/or with teacher guidance; proofread to find and correct some errors in spelling, punctuation, capitalization.	Reread and revise materials for ideas and sentence structure independently and/or with teacher guidance. Proofread to find and correct recognizable errors in spelling, punctuation, capitalization, handwriting.

Expected Outcomes – Learning About Language

KINDERGARTEN	GRADE TWO
Increase functional use of language (rather than gestures) for communication.	Have extended concepts and knowledge about language; realize that meaning is in mind of speaker, not in word for object, animal, etc. (English-speaking child's *mother* is French child's *mère*, Spanish child's *madre*.)
Become aware of the meaning and use of many new words.	Have an interest in words and their meanings; understand that words can have more than one meaning, depending on use in sentence.
Define meanings of words in terms of their use; identify picture in dictionary.	Use picture dictionary for word meanings.
Recognize some letters of the alphabet. (Some may know sequence.)	Know names and sequence of letters of alphabet; use first- and second-letter alphabetization.
Use basic sentence patterns without conscious awareness or understanding.	Use basic sentence patterns; show subordination in sentences by use of connectives: *before, because, when;* prepositions: *under, over;* comparatives: *as tall as.*
____________________	____________________
____________________	____________________
____________________	____________________
____________________	____________________
Hear school (standard) language patterns; may imitate them occasionally.	Recognize differences, when these exist, between school language patterns and other patterns. Try to use school (standard) language.
Articulate many sounds correctly; imitate teacher's intonation and pronunciation; begin to adjust volume of voice to situation.	Make conscious effort to pronounce accurately; modify quality and volume of voice in various situations; begin to note effect voice quality has on listener.
Acquire readiness and a desire for writing; distinguish right from left hand; show preference for one. Like to copy simple forms.	Write upper and lower case letters in manuscript with attention to form and proportion, alignment, spacing; evaluate own handwriting, and recognize need for improvement.
____________________	Spell accurately words from Level I; words from writings and other sources. Use as source of spelling words the picture dictionary, word lists, or spellers; copy needed words correctly. Learn and apply a word-study method.

Expected Outcomes – Learning About Language

GRADE FOUR	GRADE SIX
Grow in understanding the nature, structure, and function of language. Trace history of the English language.	Appreciate changing nature of language; trace development of English language.
Realize that as more words are known, the greater is word choice and the more effective is communication.	Identify and use precise and descriptive words, similes, metaphors.
Use beginning dictionary for word meaning, syllabication, and accent.	Locate in junior dictionary and interpret for needed or specified words: guide words, pronunciation key, syllabication, appropriate definitions.
Extend alphabetization skill through fourth letter.	Arrange words in alphabetic order through eight letters.
Grow in understanding of sentence structure; expand basic sentence by use of connectives other than *and*; develop understanding of properties of noun and verb.	Recognize the relationship between the purpose of the sentence and intonation in speaking and end punctuation in writing.
	Distinguish types of sentences as statement, question, command, exclamation.
	Demonstrate that change in word order or intonation can change the meaning of a sentence.
	Identify complete subjects and complete predicate in a basic sentence. Expand basic sentence with modifiers.
	Recognize signals that identify a word as a noun or verb.
Become alert to use of standard English; try to use school language when appropriate.	Use the dialect pattern that is appropriate in a given situation; choose correct usages.
Increase knowledge and understanding of speech production; use pitch, stress, and juncture with better control.	Demonstrate control of intonation, pronunciation, articulation in oral speech.
Refine cursive writing; evaluate handwriting; develop interest in improving slant, size, alignment of letters. Maintain ability to write in manuscript.	Write legibly; evaluate handwriting; select aspect–formation, size, slant, alignment – needing improvement. Maintain ability to write in manuscript.
Spell words from Levels 1, 2, 3 and words from own writings accurately. Keep individual word list. Apply word-study methods. Apply generalizations in writing unfamiliar words.	Spell correctly words in Levels 1–6 of required lists and other words as needed. Keep an individual word list. Apply a word-study method.

Enroute to the reading period, the first grader walks happily with his fifth-grade tutor.

CHAPTER TWO

The Program In Grades Five–Six

Pupils in these grades are generally ten- and eleven-year-olds who vary greatly in their ability to communicate easily and effectively and are usually quite aware of their individual competency or lack of it. Since success in the school world and in the outside world depends to a great extent upon a person's ease and facility in communicating, these preadolescents need a curriculum which offers them many opportunities to use language as they think and talk about something, do or create something, and finally evaluate the activity. It is also important for the preadolescent to be motivated to carry through an activity to a successful conclusion. In this process the teacher and pupils realize that sometimes there is only one correct response to an experience, but that frequently there are a number of acceptable responses. Such understanding increases the preadolescent's confidence in his own responses to a situation.

Language develops best in an atmosphere of mutual respect, wide tolerance for language limitations, and a recognition of the value of ideas, however poorly expressed. Aware that the preadolescent is seeking confidence and peer acceptance, the teacher invites the active participation of the class in planning the year's work in language arts. He encourages activities which call for partner and/or small group work because of the realization of preadolescents' need for social interchange. At the same time the teacher involves pupils in setting standards that will keep noise, hubbub, and confusion to a minimum. He also gives them every opportunity to develop responsibility for accomplishing individual tasks. The teacher, however, assumes the role of guide and stimulator in working on a one-to-one basis with an individual or group.

Language activities for preadolescent pupils are grouped to show the receptive and expressive aspects of the program. These activities are arranged under the following headings:

Getting Ideas. Listening, observing and reading to extend auditory and visual discrimination, critical thinking, and literary appreciation.

Expressing Ideas. Speaking and writing to communicate ideas and feelings.

Learning about Language. Extending concepts about the English language; increasing pupils' control of words in context, sentence patterns and usage; refining skills of handwriting, spelling, and speech.

GETTING IDEAS: THROUGH LISTENING, OBSERVING, READING

(With Related Verbalization)

Listening is hearing accurately and with comprehension. It involves a pupil's ability to develop meanings and concepts, to recall facts, to interact with others, and eventually to reach conclusions on which to act effectively.

Listening is a complex skill very much needed by fifth- and sixth-grade pupils for effective learning and communication in today's aural-oral world. Effective listening requires the same thinking skills as are demanded for effective reading. Some pupils learn more easily through listening rather than from reading. Other pupils learn more easily through reading than from listening. But listening is needed for many learning activities in and out of school. The teacher evaluates the listening habits of the pupils by observing whether they follow through on directions without having the directions repeated, grasp the main ideas of material presented orally, or ignore distractions. The teacher realizes and helps pupils to realize that listening is a skill that can be improved through direct training as well as through better utilization of daily class activities. Having a courteous attitude toward a speaker and his ideas makes for more effective listening.

Observing involves a number of skills, namely, noting details in relation to a total situation, seeing relationships, finding likenesses, relating the observations to previous observations, interpreting, and generalizing. The skilled observer finds a wealth of details and meaning in relatively simple experiences as well as in more complicated ones. He notices details in relation to each other and to the whole. Pupils bring the results of their observations of people, things, and situations to their speaking, reading, and writing activities.

Before beginning any program, however, the teacher checks the results of the pupils' most recent vision and audiometer tests. He notes indications of defects of vision or hearing and checks on the corrective measures which have been undertaken, making special provision for those pupils who have uncorrected handicaps.

Early in the year, the teacher uses a self-made test or a commercially prepared test to check the pupils' listening ability in factual recall, vocabulary, and paragraph interpretation. He evaluates the results both on a group and on an individual basis and plans lessons accordingly. At stated intervals throughout the year, he retests the pupils and helps them to evaluate their own growth in listening and to become aware of areas in which they still need improvement.

Reading is a process of getting meaning from the printed page. Pupils receive continuing instruction in the fundamental reading skills, namely, vocabulary and concept development, word-attack, comprehension, and work-study skills. However, pupils spend more of their time on interpreting and reacting critically to what they read than they did in the lower grades. Critical reading demands the same thinking skills as do critical observation and listening. Whatever is done to extend pupils' thinking in one area will be reflected in the other areas. The *Durrell Listening-Reading Series, Intermediate Level, Forms D & E* (Harcourt Brace Jovanovich, 1969), permits a comparison between a pupil's listening and reading abilities. If reading is higher than listening, the possibility of improvement in listening is indicated; if listening is higher than reading, there is evident potential for improving reading skills.

Note. In the two-column material which follows, *The Teacher* column suggests learning experiences which may be planned by the teacher to implement the program. He need not use all the activities, nor in exactly the way described. He selects, adapts, and improves learning experiences appropriate to whole class, small group, or individualized situations. Pupils' originality and creativity frequently result in responses and reactions quite different from those described. This is to be encouraged.

Extending the Skills of Auditory and Visual Discrimination

LISTENING AND OBSERVING TO IDENTIFY AND COMPARE

THE TEACHER	*THE PUPILS*
Develops a classroom environment in which he and his pupils practice purposeful listening.	Demonstrate value of listening as a way of learning as well as a means of enjoyment
Sets an example by being an attentive listener to a pupil speaking responsibly to him and the group. Tries to do more listening than talking.	Seek the evident interest of teacher and peers by expressing themselves sincerely.
Observes the listening habits of the group: Do they respond readily to directions? Do they tune out routine noises? Are they aware of unusual sounds and noise? How do they react? Do they return to work easily after having been momentarily distracted?	Respond correctly to bells (PA system), but are able to ignore dropping of books, pencils, rulers, scratching of chalk, talking of other pupils (groups), some traffic sounds–automobiles, horns, fire sirens, airplanes, garbage trucks, etc.
Are the physical conditions, such as temperature, seating arrangements, or centers of interest conducive to listening? Are the pupils more attentive to some speakers than to others?	May be distracted by unusual noises, such as chanting of pickets, prolonged fire sirens, crashing of cars. May need some time to identify cause of unusual noises. May be tired or physically unable to sustain interest. May be distracted by a speaker's facial expression, gestures, mannerisms, speech, and general appearance.
Guides discussion of what good listening involves. (Some authorities describe active listening with comprehension as auding.)	Have some understanding that active listening with comprehension demands that they listen closely, think along with the speaker, and respond in some way.
Elicits differences between hearing and listening.	Become aware that listening can be active or passive.
Lists suggestions randomly on board. Guides summary of points of difference in chart form.	Contribute to discussion.

Hearing	*Passive Listening*	*Active Listening*
Awareness of sounds.	Sounds heard and recognized. Simple associations made. Responses may or may not be made.	Attending to what is heard. Thinking about what is heard. Responses made in words, action or both.

Suggests that pupils survey their listening time in and out of school.	Prepare an outline indicating to whom they listen and why (for fun or information).
Helps pupils evaluate their listening skill by asking questions as:	Become aware of whether they are "listeners" or "talkers."
Do you learn more from listening in school than at home?	Realize that they don't always get the most out of their listening.

THE TEACHER	*THE PUPILS*
What information do you recall from listening to radio, TV, friends, teachers, parents? Do guide questions make it easier to listen attentively? What keeps you from being an attentive listener?	Demonstrate that knowing *why* they are listening makes it easier to attend. Find and note causes of personal distractions; compare items; compile a list of common distractions.
Guides pupils in developing a set of standards to help them become better listeners.	Discuss ways of overcoming their most common distractions. Contribute to the preparation of a chart: *How Well Do You Listen?* Are you comfortable? Do you attend to what is being said? Do you understand what is being said? Do you have any information to add? Do you want to find out more about what is being said? Have you gained any new ideas?
Prepares a taped series of interesting paragraphs in which there are a number of words whose meaning is not revealed by the context. Asks pupils to raise hands when they hear a word they do not know.	Appreciate the importance of finding meaning in everything they hear. Feel secure enough to reveal that there are words which they don't recognize.
Reads passages from texts or newspapers which contain words signalling sequence, cause-effect, comparison or contrast: "The ostrich has very good eyesight, *while* the zebra has extremely keen hearing. For safety they often herd together *so* they can warn each other *when* prowling lions are near." (*Symbiosis: A Book of Unusual Friendships* by Jose Aruego. Charles Scribner's Sons, 1970.)	Realize that they must listen attentively if they are to identify words which indicate the relationships between ideas. Identify *while* as the signal of the contrast between the eyesight of the ostrich and the hearing of the zebra. Note the relationship between the cause, "prowling lions" and the effect, "ostrich and giraffe" herding together. Learn to keep "tuned in" when they hear signal words such as: but, since then, however, then, next, finally, therefore, on the other hand, moreover, such as, for example, in other words.
Reviews understanding of syllabication. Adapts exercises from readers or supplementary programs to oral activities; works with small groups of pupils who need help with specific sound recognition. (See Reading, p. 92).	Know that a syllable is the part of a word in which there is a sounded vowel; that a word may have one syllable, or more than one syllable.
Presents a series of words orally. Calls on pupils to identify syllables in each word and justify their division. Writes each word on chalkboard as a whole and in syllables. Asks pupils to compare syllables.	Listen attentively; internally vocalize syllables as words are read.

THE TEACHER	*THE PUPILS*
Calls to pupils' attention or encourages them to find for themselves such exceptions as words ending in *le.* These words are visually divided in writing just before the consonant preceding *le:* *cy cle* *ta ble* *tur tle* (An exception is in words having *ck* before *le,* as in *pick le.*)	Show their understanding of syllabication by indicating the number of syllables by tapping, finger signal, or in writing. Explain syllabication of words such as *name, downcast, depart, walking, butter, motel, cycle.* Know that dictionary may indicate syllabication by separation, hyphens, or dots: com bine com · bine com - bine Need praise for attempts to syllabicate correctly because exceptions make rules difficult to follow.
Reteaches to group or individual pupils generalizations not understood.	Understand that most rules have exceptions; learn to validate their choice of syllabication by checking with the dictionary.
Extends pupil understanding of the relationship between primary accent and syllabication. (See Reading, p. 93.)	Recognize the term *primary accent.* Use their knowledge of syllabication to associate syllabication and the placement of the accent as well as the effect of accent on pronunciation and meaning.
Provides many experiences with familiar two-syllable words which do not change pronunciation in context. Writes a list of two-syllable words on chalkboard; calls on public to pronounce the words, to tap out the syllables, and to indicate syllabication and accent mark. includes some words for which pronouncing syllables are different from spelling syllables. Uses such words as the following: air′port de cide′ hap′pen mar′ble ca′mel mem′ber dou′ble (dub′l) mes′sage mod′el low′er great′ly ce ment′ lev′el pow′der can′yon han′dle pi′lot hard′en (har′d′n) Suggest that pupils follow one marking system – either that in a glossary or in a dictionary used by most pupils.	May recall (or learn) that, in *two-syllable words, the accent mark will be on either the first or second syllable.* Say the words, tell number of syllables they hear. Repeat the words, tap out the syllables, emphasizing accented syllable; rewrite words in syllables. Indicate accent mark. (Pupils in seats compare their markings with those at board.) Discuss differences in accent marks; verify with dictionary. Learn that some pronunciation syllables differ from spelling syllables, e.g., dou-ble (dub′l). Understand that some dictionaries, e.g.,*Webster's New Elementary Dictionary* (1965) place the accent mark at the beginning of the syllable *ˈal so* rather than at the end of the syllable *al′so.*
Writes on the chalkboard pairs of sentences, each pair having a word whose pronunciation but not its spelling changes with its use: The *con′flict* began at dawn. Does my plan *con flict′* with yours? I signed the *con′tract* today. The cold weather caused the rails to *con tract′*	Read pairs of sentences silently and aloud.

THE TEACHER	*THE PUPILS*
Asks pupils to read pairs of sentences aloud; to place accent marks on underlined words.	
Discuss differences in meaning between pairs of words that are spelled alike but pronounced differently according to context. Explains that such pairs of words are called homographs and, that when used as a noun, the homograph is usually accented on the first syllable as con´tract, con´flict; when used as a verb, the homograph is usually accented on the second syllable.	Recognize that the context in which a word is used affects its meaning and the placement of accent marks. (May or may not use the terms *noun* and *verb* to indicate awareness that a shift in stress in homographs indicates a change in word form.)
Presents orally and in writing on chalkboard or on an overhead projector a list of three-syllable words in which the accent falls on either the first or second syllable.	Read list of words silently.
Calls on pupils to select a word; use it in a sentence: afterwards chocolate protection cabinet immediate carnival accident	Approximate the correct pronunciation of three-syllable words by using the words in context. May need to experiment with placing of the stress on first or second syllable; make use of fact that in words with a prefix or suffix the base word is usually accented.
Leads pupils to verify pronunciations by using the dictionary. pic - nic (pik´nik) price (pris) fron - tiers´man (frun - terz´man)	Look in the dictionary at the respelling of a word that is enclosed in the parenthesis after the entry word. Note the primary accent mark. Check to find out whether or not their pronunciation was correct. Learn that the respelling in parenthesis will help them to pronounce a word.
(Works with small groups or individual pupils.)	(Pupils with a language problem frequently have difficulty with three-syllable words. They need many, many experiences with familiar words.)
Encourages pupils to apply their knowledge of syllabication and accent to pronouncing unfamiliar words in their reading.	Develop some confidence in their ability to divide words into syllables, place primary accent marks correctly on first or second or third syllable of each word and to approximate correct pronunciations of the words.
Guides pupils to see the relationship between meaning and intonation. (See Creative Dramatics, Speech Production, Oral Reading, Choral Speaking.)	Identify moods, emotions, feelings, meanings from the way voices are used in expressing words, sentences, passages.
Alerts pupils to listen to the pitch of his voice as he poses some questions to be answered by "yes" or "no": Do you like movies on TV? Do you have a set time to do your homework? Have you a hobby?	Listen attentively to decide whether teacher's voice was rising or falling at the end of "yes" or "no" questions. May differ from other pupils in interpretation; listen again; must be able to hear rising inflection at the end of "yes" or "no" questions. Answer questions with yes or no.
Reads several question-word interrogative sentences. Asks pupils to listen to his voice at the end of each sentence: Why are you going with him? Where are you going? Who is going with you?	Arrive at the generalization that in asking a question with a question-word such as *why, where, what, who*, the speaker lets his voice drop at the end of the question.

THE TEACHER	*THE PUPILS*
Writes on the chalkboard or overhead projector, or distributes slips of paper containing such statements as: 1. Yes. 2. No. 3. Maybe. 4. Well. 5. But I like strawberry ice cream. 6. Your books are on that desk. 7. Juan is my best friend. 8. You'd better be home early.	Read silently individual written statements. Decide on a mood or feeling (anger, happiness, malicious or tattle-tale manner, disbelief, annoyance, happy excitement) which they want to convey. Make a note of mood, etc., to share later.
Calls on pupils to read the selected sentence so as to convey its meaning.	Read a sentence. Ask three or four classmates to indicate what was meant. Compare responses with meaning intended.
Discusses whether or not each pupil achieved his purpose.	Talk over why they feel a particular pupil succeeded or failed in conveying his intended meaning.
Provides additional practice with use of dialogue from familiar stories. Assigns several pairs or teams of pupils to prepare and read the same conversation.	Work in pairs or teams to prepare for oral reading of dialogue to class; participate in discussion of which pair or team of readers best interpreted the mood or feelings of the dialogue.
Suggests that pupils listen at school, at home, at play for words or sentences which have a pleasant or unpleasant effect because of what was said or how it was said.	Realize that the way a person says something is as important as what the person says. Report about something heard; indicate personal reaction; give reason for the reaction.
Develops a series of exercises or games to test listening ability of pupils for factual recall.	Realize they listen better when they have a purpose. Are interested in finding out how well they listen.
Introduces a listening game in which he presents a series of seven digits read at a paced rate.	Can keep a sequence in mind long enough to answer related questions.
Explains that, after presenting each series of seven digits, pupils will be asked to write all or some of the digits on an answer sheet. Gives directions such as:	Understand what they are to do. Prepare an answer sheet. Listen attentively.
Listen to this telephone number: 596-0831. Write it.	Write the digits, e.g., 596-0831.
Listen to the following series 6-7-5-6-8-4-1. Write the first three digits.	Write the first three digits – 6-7-5.
Listen to the following series 5-8-4-3-9-8-6. Write the digit that is repeated.	Write the digit 8 which is repeated.
Listen to the following series 3-2-5-7-8-4-6. Write the digits before 5 in the order named.	Write the digits 3 – 2 which came before 5.
Continues with many other series of digits for which he asks a variety of questions: Which digit was third? Second from last? Which digit under 10 was not heard? Etc.	Identify each digit correctly. Listen attentively.
Presents a series of words. Explains that, after each series, pupils will be asked to write some or all of the words.	

THE TEACHER	*THE PUPILS*
Listen to the following series of words: higher-lazy-capital-danger-joined-reader-mine. How many words end in *er*? (*ly, sounded ed, ing, etc.*)	Identify *three* words as ending in *er.*
Listen to the following series: ladder-Juan-broadcast-Carl-garage-purpose-Bill. Write the words indicating boys' names.	Write the boys' names: Juan, Carl, Bill.
Listen to the following series and write the one word which is least related to the other words in each of the series. rose-grass-tulip-daisy kitten-chick-puppy-fox	Discover that relationship among the words in a series determines the word(s) that does not belong to the category describing the class to which the other words belong. Select *grass* because it is not a flower; *fox* because it is not a word indicating the young of animals.
Reads to the class a short passage which includes *words which signal patterns of organization and relationship between ideas.* (See Written Expression, p. 137.)	Are aware of and identify such words or phrases as *however, next, therefore, in conclusion, nevertheless, finally, in the meantime, secondly.* These are signal words for transition, order, or sequence.
Organizes small groups to encourage attentive listening.	Know purpose for listening.
Forms small groups to play "Are You Listening?" Tunes in to a newscast. After broadcast asks each group to jot down all the items the group's members recall.	Listen attentively to a newscast. Are interested in contributing items, heard in the newcast, to the list for their group.
Records items on chalkboard for each group. Compares items recorded for each group.	Check lists to find out which group has the most items and which group has the most significant ones.
Projects a silent film which gives information in a content area. Refers to guide questions which have been listed. Asks members of each group to answer questions based on their observations. Records answers for each group. (Varies practice by not giving guide questions. Asks pupils to jot down what they recall about the film.)	Know that accurate observing is an important way of learning. Compare answers from each group. Ask to have film rerun to clarify a point, if necessary. (May find it difficult to recall sequence of facts without use of guide questions.)
Guides pupils in using observable details as they play identification games.	Enjoy the games as powers of observation are sharpened.
Acting Titles. (Characters) Introduces a modified form of charades based on titles or characters of books, songs, TV programs. Explains and demonstrates the game:	Understand purpose of game is to act out titles or characters for classmates who are to identify the title or character. Learn or review how to play *Acting Titles* as they watch demonstration by the teacher.
Starts demonstration by identifying the category:	Get insight into functional use of category.
It's a (book, TV commercial, character). Explains that whole title or name of character will be pantomimed first. Then, if additional help is needed, individual words in title or character's name will be acted out.	Become alert to titles or characters in each category that might be dramatized.
Acts out a whole title or name for demonstration. Acts out each word singly. Calls on individual pupils to interpret his actions.	Are interested in observing actions useful for pantomime. Think out identity of title or character.

The first graders listen intently as a new story is introduced by a fifth-grade pupil.

THE TEACHER	*THE PUPILS*
Signifies "getting warmer" in pupils' guesses by using beckoning gesture with both hands; "getting colder" by a repelling or pushing away gesture. Gives additional acting clues, if necessary.	Recognize that *beckoning* gesture signifies "keep this line of thinking"; *repelling* gesture signifies "stop this line of thought."
Nods head to signify correct response. Shakes head to signify incorrect response.	Use new clues as they continue to reason. Listen carefully to responses of others so as not to repeat incorrect responses.
Discusses sources of appropriate titles or names of characters.	Suggest titles or characters from books, TV, movies, songs, radio, and own experiences. Try to suggest words with more than one syllable. Devise symbols.
Guides class to agree upon some cues to be used in acting out the title:	
Category – announced in a sentence.	Prepare a cue chart as a temporary aid to recalling symbols agreed upon, such as indicated for a character or title as follows:
Number of words in title – indicated by holding up appropriate number of fingers, e.g., single word – single finger; three words – a finger for each word.	The Tortoise and the Hare – 5 fingers.
Function words – indicated by holding the thumb and forefinger about an inch apart.	Determine order in which pantomime cues are given, e.g., category, number of words, title.
Standardized symbols – "the" represented by placing the index fingers of both hands in a T bar formation; "on" represented by placing the fist on flat outstretched palm; "in" represented by placing fist in cupped hand.	*Who Are Performers*
Organizes small groups to act out charades. Includes one or two non-English-speaking pupils in each group.	Performers agree on category; select title; write title on paper; give it to teacher or pupil chairman.
	Plan presentation, calling upon stored-up images to be used in acting out presentation.
Introduces group.	Announce category for group charade to the class, using sentence form, e.g., It's a book (TV program, poem, fable, etc.). Indicate number of words in the title.
	Carry out the action to indicate each word with exaggerated movements and facial expressions.
	Who Are the Audience
Encourages pupils to show approval with soft applause.	Display enjoyment and appropriate audience behavior.
Leads discussion to identify title. Calls on individual pupils for each word. (Performers use hand signals to indicate "warm" or "cold.")	Think out the identify of each word and, eventually, the complete title: It's ......
Finds something to praise in each group's presentation.	Grow in ability to act out and/or to think out identity of title, character, etc.
Guides pupils to evaluate each group's presentation:	
What helped you to guess correctly?	
What made it difficult to identify.	

Extending Comprehension Skills Through Listening and Observing

To Find the Main Idea and Related Details

THE TEACHER	*THE PUPILS*
Selects from skill texts and/or content area texts, magazines, or newspapers a series of *brief passages* (graded in sentence structure from simple to complex) in which the main idea is stated in the first, middle or final sentence.	Grow in ability to listen to and respond appropriately to increasingly difficult material.
Explains that he will read a selection and then ask questions about the main idea through procedures such as the following:	Understand the purpose of the listening exercise.
Gives three items to complete a statement. One is correct, one nearly correct, one incorrect, e.g., This selection was mostly about __________; __________; __________.	Selects the main idea from among several given. Discuss why the other two items did not complete the statement.
Gives a statement to be completed, i.e., The selection describes __________.	Recall words from the passage to use in completing unfinished statement.
Asks pupils to state the main idea of the passage in their own words, e.g., This selection tells how a veterinarian helps sick animals.	State general significance of selection in own words. May identify part of passage which clued them into main idea.
May tape the selection and follow-up exercises such as multiple-choice, completion, or personal reactions for replay by individual pupils or small groups of pupils.	Are interested in improving their listening skills.
Guides pupils to select or compose titles that relate explicitly or inferentially to a selection, poem, riddle.	Select titles that are best related to the main idea.
Explains the procedure: The class will be divided into small groups, each of which will have a pupil leader. The teacher will read a selection to all the pupils, but will omit the title. Pupils in each group will suggest titles to the pupil leader who will share one or two with the class when called upon. The class will decide which titles are appropriate.	Understand the procedures. Realize that they must listen attentively to detect the main idea and related details to help them compose an appropriate title. Enjoy hearing titles from each group. Select those titles which seem suitable and can justify their choices.
Reveals author's title of the selection to class; compares title with pupils' choices. (Begins with short selections with obvious titles; proceeds to longer selections with more sophisticated titles.)	May refer to selection to justify title choice; may call for a rereading to verify or change suggestion. Realize that titles related to the main idea do not have to be stated in exact words of main idea.
Guides pupils to adjust listening to the speaker, his voice, pronunciation and intonation.	Learn to assume responsibility for being a courteous and responsive listener.
Discusses need to tune out distracting noises – the steady rhythmical din of construction drills, whining of sirens, honking of horns, shouts of children at play, sounds of movement in the corridor.	Realize that if they paid attention to outside noises, they would not hear, much less listen to, the speaker.

THE TEACHER	*THE PUPILS*
Plans with one or two pupils to give a short talk or read a selection with an assumed harsh, unpleasant voice, using incorrect pronunciation and slovenly articulation.	May display restlessness, boredom, inattention when listening to a poorly presented talk or reading.
Talks with class about pupils' lack of interest in the pupil speakers.	Realize effect of a speaker's voice and mannerisms.
Invites suggestions for listening attentively under adverse or unfavorable conditions.	Suggest that when conditions are adverse they have to try much harder to pay attention to what the speaker says. Realize that when they speak they should try to have a pleasing manner.
Calls attention to TV performers. Asks pupils to tell why they like or dislike such performers.	Have strong preferences for TV performers. Can explain why they prefer one performer over another.
Leads pupils in playing Have You Heard–a form of gossip or "rumor" clinic.	Realize importance of listening carefully so as to be able to repeat with accuracy what they heard.
Explains the game.	Understand that a leader of a group will give a message which each member of the group will whisper to his neighbor. The last pupil to receive the message will repeat it orally to the group.
Divides the class into groups of five pupils each. Whispers the same message to each group leader.	Arrange themselves into groups. Select a leader. Beginning with the leader each pupil whispers the message to his neighbor in a clockwise direction.
Calls on last pupil in each group to share his message with entire class.	Await with interest the oral report of the last pupil in group.
Writes original message on chalkboard. Calls on each group leader to verify accuracy of his group's version of this message.	Comment on differences between original message and messages reported by last person in each group. Note whether discrepancies were in main ideas or details.
Presents films, recordings, TV programs and radio programs.	Know that in-school listening of films, recordings, TV is a source of information as well as enjoyment.
Follows suggestions in film or TV manuals for motivation and follow-up.	Take an active part and "think along" with the program. Capture the mood by smiling, laughing, joining in or occasionally commenting.
Guides discussion. (See Discussing, p. 113.)	Recognize the main idea or theme, e.g., heroes are men widely known because of their deeds and actions. Question statements heard, ideas developed, or conclusions drawn by other pupils.
Encourages pupils to make use of information from program.	Use ideas gained from program for outside reading, construction projects, or trips.
Arranges for trips related to study in literature, art, social studies.	Knows the reasons for taking a trip.
Knows educational value of places to be visited.	Understand the relationship of the trip to a specific curriculum area as a learning experience.
Prepares pupils for what to see and hear with a series of guide questions, picture displays, films.	Appreciate many details that otherwise go unnoticed.

THE TEACHER	*THE PUPILS*
Promotes critical thinking through activities such as those following.	Enjoy the spirit of inquiry engendered as they distinguish fact from opinion and as they develop sensitivity to the use of emotionally-laden, loaded, or vague words as well as their reaction and that of others to the use of such words.
Stimulates a discussion on a matter of current interest, e.g., a television show, singing groups, local picketing, a political candidate.	Present various viewpoints on matters of current interest. May find it difficult to reconcile opposite viewpoints.
Calls on pupils to document their viewpoint: On what do you base your statement? Who says so? Why is he an authority?	Discover that many of the viewpoints are expressions of personal preference, belief, or wish and cannot be supported by data.
Elicits the fact that an unsupported idea or impression, or viewpoint is known as opinion.	Recognize that they (and members of their family) have many opinions.
Discusses how a group of persons can decide which opinion is right or correct, or better.	May suggest taking a vote. May find that vote tally doesn't resolve anything but only shows group feeling.
Introduces factual question for discussion. Who has the best batting average in the ________ League? How do you know?	Reveal their concept of a *fact* as some thing or person or event which can be checked or verified by presenting evidence such as the batting averages of players, the location of a place, etc.
Assigns pupils to listen to a TV commercial to detect fact and opinion in the advertisement.	Listen critically to assigned home program. Report to group or class about findings. Compare list of facts and opinions with those of classmates.
Leads discussion of the substance of the claims of the advertisement: Was it in any way misleading? Why?	Have a lively discussion as to which item was verifiable and which was not and how this affects the validity of the content.
Considers the *right* of each person to hold an opinion as well as the *limitations* set on his right to act upon or speak his opinion.	Develop an understanding that in expressing a personal opinion there are certain limits set to acting upon or speaking out to others our opinions.
Recounts an anecdote: Yesterday something was taken from my desk. I suspect my seatmate of having done it. Am I entitled to my opinion? Leads the discussion; follows discussion techniques described on pages 113-116.	Discuss such questions as: Am I entitled to tell the teacher or pupils that I think my classmate took something from my desk? Am I entitled to go through my classmate's desk, personal belongings, house to look for my property? Am I entitled to take something of his? Am I entitled to hit him? What am I entitled to? Why?
Calls for a medial summary and writes it on the chalkboard, e.g.: *Everyone is entitled to his opinions but he has certain limitations placed on him. He must:* *1. Protect the rights of others.* *2. Not act on unsubstantiated opinions.*	Offer such suggestions as: I may have my opinion, but I can't accuse anyone of wrongdoing without being certain. I can't take something that does not belong to me even though I think the owner has stolen from me.
Calls attention to persons or groups in the community (city or country) who act on opinions.	Become alert to people who say or do things without factual evidence.

Simultaneous listening and observing improve comprehension.

THE TEACHER	*THE PUPILS*
Leads pupils to consider how they can express opinions about matters of concern, e.g., play areas, a TV program, street sanitation, a movie.	Learn that there are legitimate ways to express opinions such as writing a letter, signing a petition, joining a nonviolent demonstration, voting for candidates who may believe as you do, etc.
Guides pupils to listen for vague words (expressions) used by others in their conversations, reports, discussions.	Become aware that the tendency of many persons to be vague rather than specific when they orally describe something or somebody leads to confusion and misunderstanding.
Describes an incident in which Billy assigned to buy the refreshments for the school party buys what he likes without consulting the others. Asks pupils: What do you think happens?	Listen attentively to incident described by the teacher.
	Discuss the confusion and disappointment that arises when Billy buys too few refreshments or the wrong kind of refreshments.
	Realize that Billy was not told specifically the number and kinds of refreshments; nor did he try to find out from others.
Asks pupils to cite other examples of misunderstandings caused by words that were vague or not specific.	Recall humorous incidents or serious misunderstandings that arose because some people assumed that others knew what they were thinking; or because some lazy or vague people didn't explain in detail.
Summarizes the advantages of being specific.	Suggest that being adequately specific avoids misunderstandings.

To Draw Inferences

Uses several paragraphs of material drawn from social studies, science, mathematics.	Absorb information by listening to factual material.
Reads title and first paragraph.	Know what they are listening to and infer gist of material from introduction.
Continues with succeeding paragraphs; alerts pupils to listen for topic sentence, transition words, key words.	Follow the development of the material.
Asks questions: What does _____ mean in this sentence? Why did _____ sail in that direction? What _____ you think will happen if _____ is mixed with _____?	Infer vocabulary from content. Relate cause and effect. Predict outcome.

To Give Directions

Develops a pattern for giving directions.	Listen for essential points that help them to focus on the directions.
Sets the purpose.	Are aware of the end to which the directions, if followed correctly, will lead.
Gives specific details.	Listen carefully for the following: what they must do; when, how, and where they must do it; materials, if any, they must use; any cautions or alternatives they need to take.

THE TEACHER	*THE PUPILS*
States steps in chronological order.	Follow the order in which they must perform the steps specified in the directions and recognize relationship between those steps.
Calls on pupils to reinforce the listening experience.	Repeat the steps orally. Compare these steps to procedures with which they are familiar. Devise their own ways of recalling directions. (Some pupils may jot down notes while the directions are given. Other pupils become alert to key words signals, landmarks, etc., as clues to remembering.)
Provides frequent opportunities for the pupils to listen to or to read and follow directions.	Realize that giving directions and following them requires that directions be ***specific, brief, sequential,*** and have ***easily identifiable clues.***

Extending Literary Appreciation

The major thrust of the literature program continues to be that of enriching the daily lives of boys and girls. The teacher takes pleasure in playing the role of advertiser, salesman, and showman as he turns his class into an audience eager to hear, read, or share a good story or poem. By providing a variety of multi-media literary aids such as filmstrips, talking books, tapes, records, television, radio, chalk talks, improvised dramatizations, and a literary bulletin board, the teacher sparks and maintains pupil interest. A planned program in literature helps pupils to:

- Find enjoyment through the reading of current literature and that of the past.
- Extend their capacity to think, see, and feel with an author.
- Deepen their understanding of human values, motivations, and interactions as described in stories and poems.
- Sharpen their sensitivity to the power of language in communicating ideas and stirring emotions.
- Be discriminating in their choice of books for personal reading.
- Build a fund of vicarious experiences from which to draw for their own speaking and writing.

During the year the teacher selects at least one book from each genre (p. 350) to read aloud to the class. The teacher recognizes that interest and tastes differ, and so each pupil is free to like or dislike a given selection. If there is a general lack of interest, the teacher tries to find out why. This reading of a book in common provides for some in-depth study by the class as a group. It is supplemented by assigned and voluntary personal reading at home and in school. Toward this end, a generous supply of books from the school library is made available to serve the pupils' wide range of interests and reading levels. Examples of stories that may be used to combine class with individual at-home reading are *The Princess and the Glass Mountain* (p. 51) and *Charlotte's Web* (p. 58).

A summary of the guidelines for carrying on the literature program follows. The teacher should:

- Select or have pupils select for reading aloud stories that:
  - Catch and hold pupils' interest and present problems with which preadolescents identify.
  - Meet acceptable standards of literary quality.
  - Provide a balance of authors, genres, races, themes, classic and modern writing.
- Introduce a story through a variety of techniques:
  - Give a brief description of the theme, locale, or author's background.
  - Suggest clues to the plot from the title or illustrations.
  - Show how the story relates to an incident or character of current interest.
- Present the story in an acceptable audience-listener environment.
  - Have the class seated informally and ready for listening.
  - Read the story in a manner to enhance appreciation of the mood and literary style by changes in tone of voice, emphasis, pace.
  - Make use of illustrations (book illustrations, filmstrip, film), where available, to supplement the words.

Plan the follow-up in keeping with pupils' interest through procedures such as the following:

Elicit spontaneous reactions. Allow time for discussing why the story was or was not liked. Establish respect for the individual's point of view, even if it is not that of the majority. Avoid the stereotyped method of associating each book with a book report telling "Why I Liked It."

Relate the story or poem to the personal lives of the pupils.

Pupils may ask of themselves questions such as: Who am I? What makes me do what I do? What makes people in stories do what they do? What makes other people do what they do?

Pupils may ask of their classmates questions such as: What action(s) taken in the story was wrong? How do I decide whether a thing is right or wrong? What made certain characters stand up for their beliefs? Is this an easy thing to do? (The section on the characteristics of prose on pages 235-236 will serve as a further guide to exploring the humanistic qualities of a story.)

Guide pupils to evaluate *literary worth* of the story, asking questions such as the following:

How is the plot developed? What clues helped you guess the outcome? Are the characters true-to-life?

How do you know about the characters? From what they say? From what the author says about them? From what others say about them?

How does the story compare with others of the same type? What do you feel about the language the author used?

Allow time for individual use of books read aloud and for sharing with others.

Provide a variety of experiences with literature.

Encourage pupils to keep a bulletin board up to date with book news, book awards, new poems for young people.

Arrange book talks and panel discussions by pupils, the librarian, a local author or poet.

Invite parents to book talks.

Plan an assembly program involving charades, dramatizations, choral speaking based on stories or poetry enjoyed in class.

Invite all pupils of the grade to participate in the planning and conducting of a Book Fair in which pupils also help with filmstrip and film-loop showings as a form of book promotion.

Organize a literary club whose activities may include reading stories to pupils in the lower grades, conducting book discussions, or exchanging books especially enjoyed.[2]

Promote pupil membership in the public library and in juvenile book clubs.

Display pupils' original stories that grew out of literature experiences.

Play a literary game such as *Charades, Association,* or *Build-a-Story* to add to pupils' enjoyment of literature.

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[2] Write to Children's Book Council, Inc., 175 Fifth Avenue, N.Y. 10010 for free and inexpensive materials on literature, including posters, bookmarks, mobiles, and other materials. Enclose a large, stamped, self-addressed envelope when writing. The Council has an ongoing exhibit of children's books to which teachers are invited. It also serves as a clearinghouse for bibliographies and publishers' materials.

BUILD-A-STORY GAME

1. Distribute sheets containing the beginning paragraphs of a story. (There should be three such sheets, to be used at different times.) The opening lines may appear realistic, but as the story develops it may become imaginative.
2. Divide the class into three teams, each having a sheet with the beginning of a story to work on. Each team proceeds to develop the theme of the story in a given time – too short a time to complete the story.
3. At the next session, teams continue to develop the story begun previously by another team. Continue this for a third session. Each pupil in the class will have had a chance to contribute to each of the three sheets.
4. The completed stories are then read aloud to an editor (the teacher) and an assistant editor (a pupil) who judge the stories for general interest, plot, characterization, language.
5. The class discovers the many possibilities and variations for each story and helps pick the winners.

Evaluate the effectiveness of the program in literature.

Observe the reading habits of the pupils to find answers to questions such as: How many more pupils turn to reading now in their free time than they did at the beginning of the term? How many pupils reread books read orally by the teacher in class? Do pupils indicate that reading has supplanted television as a home pastime? Do pupils have a "run" on a particular author, theme, or genre? Do pupils recommend books?

Devise a literary "quiz" in which pupils are asked to match characters with books, identify opening paragraphs, actions, or quotable lines from books read to them in class.

(Teachers who are interested in further assessing the impact of the class program in literature on pupils' sensitivity to literature in general are advised to examine pages 10-11 of the teacher's manual for *A Look at Literature*, the NCTE Cooperative Test of Critical Reading and Appreciation, published by Educational Testing Service, Princeton, New Jersey. An NCTE monograph that provides an excellent means of evaluating the literary program is *Teaching Literature in the Elementary School.*)

EXPERIENCES WITH PROSE

Teaching strategies for carrying out the literature program are suggested for each of the genres. The teacher need not use the particular selection referred to. Moreover, no fixed sequence is necessary. From the list of recommended titles given on pages 243-250, the teacher chooses one or two from each genre to read aloud over the year. Oral reading by an enthusiastic teacher who obviously enjoys the story he is reading does much to stimulate his pupils to read on their own.

Fiction: Folklore

The folklore of a people reflects through stories, rhymes, chants, songs, and proverbs their traditional customs, fantasies, ethics, wit, and wisdom. Folklore is transmitted orally with each storyteller altering the details to suit the times. Many folk themes appear with variations in widely separated cultures, indicating the universality of human motivations, needs, experiences, and ethical values. As pupils become aware of the recurring elements in stories from different cultures, they develop some appreciation of the common bonds among diverse groups of people. A unit study of folklore would include myths, fables, folk tales, legends, tall tales, and fairy tales. The characteristics of each of these types of folklore are fully discussed on pages 339-341.

MYTHS

Myths are simple stories describing how people thought the world began; that is, how the sun, stars, fire, thunder, and other phenomena came to be. Each culture has its distinctive mythology. Among the best-known myths are those of the Greeks, Romans, Norsemen, American Indians, Africans, and peoples of the Middle and Far East.

Myths often are a clue to the religious beliefs of a culture. A myth told among the people of ancient India follows:

HOW THE EARTH WAS MADE TO FIT THE SKY[3]

> Long before the earth was made, long before there was a sky, there was Zong, the greatest, greatest god. He had two sons, Nipu and Nili, the two unknown ones in the nothingness.
>
> Ages went by. Then one day Nili made the earth and Nipu made the sky. The earth was too big. When Nipu made the sky and laid it like a lid over the earth, the earth was too big. The lid did not fit. "Make the earth smaller, brother," said Nipu, "so that the sky will fit." So Nili squeezed and pinched up the mud until great ridges and peaks of it rose into the air and stood there—high.
>
> Then Nipu laid the sky over the earth once more, and it fit. That is the way it is today; the sky bends over the earth and touches the rim of the world; and the mountains rise up and stand in their places.

Suggested Follow-up

Pupils talk about the imaginative ideas in the story and re-read it to find out which part is based on what the people observed, which part is based on imagination.

Pupils read the store aloud and discuss the succinct language. Pupils read other myths in an anthology and come to appreciate how much imagination was shown in their storytelling by people of different regions.

Myths appear in different versions in widely separated cultures. A good example is the myth about a magic mill that grinds salt endlessly from the sea. The theme is man's dependence on salt for existence. Greed and selfishness appear in all the stories as a contrast to generosity; love and virtue are consistently rewarded, while selfishness is punished. Three of the many versions of this myth are briefly sketched so that the teacher may read them to the class.

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[3] Maria Leach, ed., *How the People Sang the Mountains Up* (New York: Viking, 1967).

WHY THE SEA IS SALT[4]

(Version A – Old Norse)

A long time ago, Frodi, son of Fridleif, was king of Denmark. He was called Peace Frodi, the greatest of Norland kings.

One time he went to visit Fjoinir, king of Sweden, and there he bought two big maidservants, huge and strong, named Fenja and Menja. When he saw them he thought, they can grind the mill. For Frodi had a big mill named Grotti on a ship back in Denmark . . . . . .

(As the story goes, Frodi made the women work so hard that they rebelled and the sea king, Mysinger, took the ship on which the mill was located. He stole the king's gold, the mill, and the maidservants. He ordered them to grind out salt, the ship finally sank under the weight, and all the salt sank to the bottom of the sea.)

WHY THE SEA IS SALT[5]

(Version B – Norwegian)

Once upon a time – but it was a long, long time ago – there were two brothers. One of them was rich and one was poor.

On a Christmas Eve, the poor one had not so much as a crumb in the house, either of meat or of bread. So he went to his brother to ask him for something with which to keep Christmas. It was not the first time he had called upon his rich brother for help, and since the rich one was stingy, the poor brother was not made very welcome.

The rich brother said; "If you will go away and never come back, I'll give you a whole side of bacon."

The poor brother, full of thanks, agreed to this.

"Well, here is the bacon," said the rich brother, "but go straight away to the Land of Hunger."

(The younger brother meets an old man in the Land of Hunger. Because he is kind to the man, he is rewarded with a magic salt mill. He grows prosperous, but eventually the older brother snatches the mill, hoping to find the secret of the mill. It ends up grinding too much salt, sinks to the bottom, and causes the sea to become too salty.)

THE MAGIC MORTAR[6]

(Version C – Japanese)

Long, long ago, in a small village nestled beside the sea of Japan, there lived two brothers. The older brother was very wealthy and owned many things, but the younger brother was poor and had nothing.

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[4] *Ibid.*

[5] Virginia Haviland, "Why the Sea Is Salt" in *Wider Than the Sky* (New York: Harcourt Brace Jovanovich, 1968), pp. 124-130.

[6] Yoshiko Uchida, *The Magic Listening Cap: More Folk Tales from Japan* (New York: Harcourt Brace Jovanovich, 1955).

One day, toward the end of December, when the young people of the land were preparing to welcome the New Year, the younger brother went to his brother's home to borrow some rice.

"We have no rice for New Year's breakfast," he said. "Will you lend me just a little? I shall return it as soon as I can."

But the older brother was greedy, and he did not want to lend even a small amount of rice. "I haven't any to share," he said and turned his brother away.

The younger brother was sad and disappointed.

(The younger brother receives a magic mortar that produces food and other rewards upon command. The older brother manages to gain control of it, orders it to grind salt from the sea and sinks with the mortar when he cannot stop it.)

Suggested Follow-up

Pupils select the version of the myth they like best. They may arrive at the conclusion that each version shows imagination; consequently, there is no one "best" version.

Pupils look for personality traits in the characters and find people who exploit others and expect rewards they do not deserve; people who are kind to others and seek no personal gain, and so on. They consider questions such as: Do people still have these qualities? Are people, as the stories describe them, all bad or all good?

Pupils collect examples of modern myths, e.g., George Washington and the cherry tree.

Pupils use the salt mill theme and write a myth with a modern setting. What if the mill uses modern methods of extracting salt and the computer-controlled machine goes out of control?

Greek myths are more sophisticated than earlier ones. They are usually long and have a complicated plot. They describe gods and goddesses with the attributes and weaknesses of mortals. A popular Greek myth is the story of King Midas and his greed for gold. The teacher reads aloud different versions of the story in Arbuthnot's *Time for Fairy Tales*, d'Aulaire's *Book of Greek Myths*, Bulfinch's *Age of Fable*. Each tells the story in a different literary style.

Suggested Follow-up

Pupils exchange opinions about the different versions of the Midas myth. They consider questions such as the following: Does the changing literary style make a difference to the plot? Which version is the most interesting? Which one would most clearly resemble the Greek story?

Pupils write a modern version of the Midas theme. It may deal with a poor little rich girl who finds happiness in spite of wealth; it may describe a greedy person who discovers that money alone does not bring happiness. (Why does the accumulation of wealth loom large in folklore?)

Pupils read other Greek myths and make a picture glossary of phrases that are related to the myths such as Mercury car, Apollo moonshot, vulcanized rubber, and so on.

FABLES

Fables are brief stories about talking animals or people. Fables end with a moral, which may be clearly stated in the form of a proverb or left for the reader to infer. Fables are told in most cultures of the world. The fables told by Aesop in Greece may have originated among the Persians, Arabs, Hebrews, or Hindus, but Aesop excelled in adapting the stories to suit the customs of his time. *Andy and the Lion* by James Daugherty and *Ferdinand the Bull* by Munro Leaf are examples of modern fables.

Pupils read many fables and apply their moral lesson to today's problems.

Suggested Follow-up

Pupils learn to tell fables orally in the manner of Aesop with the gestures and idiomatic expressions they imagine he might have used.

Pupils compose modern versions of fables similar to those on page 144.

Pupils discuss a poetic version of the Aesop fable "The Lion and the Mouse" by Jeffrey Taylor. They give their interpretations of the moral of the fable: "Big or small we need one another." "Kindness is like a good investment." "To have a friend, you must be a friend."

FOLK TALES

Folk tales selected for reading aloud in Grades 5 and 6 might reflect the history and cross-cultural origins of the American people, with special reference to the heritage of the pupils in the class. The early American folk tales were of European origins, thus collections of Nordic, German, Spanish, English or other tales would be appropriate. To these might be added stories told by native American Indian tribes, those invented by American pioneers as they swept over the length and breadth of the wilderness, and stories from African, Asian, West Indian, Puerto Rican, Hawaiian and other cultures that make up the American population. The teacher may select, as a point of departure, a German folk tale, such as the following:

THE FISHERMAN AND HIS WIFE

told by Wilhelm and Jakob Grimm

(Theme: Man's greed can overreach itself.)

A fisherman and his wife live in a miserable shack by the sea. One day, the husband catches a large flounder which begs for his life, offering to grant a wish in return. The fisherman is astonished at a fish that can talk and sets him free. His wife, upon learning of this, is furious. She sends him back to catch the flounder and request a nicer home.

The fisherman goes forth and cries out:

Flounder, flounder in the sea,
Come, I pray thee, here to me;
For my wife, good Ilsabil,
Wills not as I'd have her will.

The flounder heeds the appeal and the couple have their wish, but soon the wife decides she wants more, then more, and more. Her final request is that she become "like unto God." At that point, the flounder reduces her and her husband to their dirty hovel.

The story is an excellent springboard for discussion and imaginative writing. For a sample of the stories written by pupils in various classes, see page 142.

Humorous folk tales are very effective for exposing man's shortcomings. Early American stories have an earthy drollness characteristic of country life. Public speakers continue to draw from the traditional to amuse their audiences, much as Abraham Lincoln did in his time.

American Indian folk tales differ from tribe to tribe, but they all derive from the eternal struggle between the elements and all-powerful gods who, they believe, control natural forces. The characters in other stories are sometimes animal-like humans or man-like animals, moving readily from one form to another. Some tribes tell about Antelope, the wife; Bear, the father; Fox, the little boy, and so on. Among the Acoma Indians of New Mexico, for example, Spider Boy, Badger Boy, and Black Horse help each hero or heroine in his or her trials. Following is an Acoma story that might be read to the class:

FLINT BIRD[7]

(Theme: A father rescues a child from an evil spirit.)

> In the olden days at Acoma there once lived a man called Ka-sa-wa-te, or Long Hair. Even beyond the limits of his village he was known as a brave man and a mighty hunter.
>
> He and his small son lived alone in a house at the edge of the village. His wife had died when the child was yet a babe, so the boy was doubly precious in the eyes of his father . . . Yet Ka-sa-wa-te lived always in fear.
>
> Far to the south above the mountains lived the monstrous Flint Bird. Neither bird nor beast, yet at one and the same time both, this fearsome creature ranged the land and sky searching for its prey . . .
>
> (Flint Bird kidnaps the boy aided by Spider Boy, and Ka-sa-wa-te endures many hardships until he succeeds in destroying the monster and rescuing his son.)

Pupils read other stories of Indian folklore to find common elements among tribes and between American Indians and other people.

Afro-American folk tales stem from cultures in which ethical values were transmitted by storytellers, known as griots. Stories – usually accompanied by singing, dancing and audience response – were repeated verbatim from generation to generation. Griots received special training, for theirs was the responsibility of keeping the heritage of the culture alive. A quotation from a griot follows:

> I am a griot – we are vessels of speech, we are the repositories which harbour secrets many centuries old. The art of eloquence has no secrets for us; without us the names of kings would vanish into oblivion, we are the memory of mankind . . . .

In their folklore, Africans often describe animals who try to outwit others. One popular scheming animal is Anansi, the spider, known among the people of Ghana as the great trickster. Brought to the Caribbean Islands, Anansi assumed the identity of a legendary man who could turn himself into a spider when danger threatened. In the United States, the feats of Anansi were duplicated by Br'er Rabbit.[9]

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[7] Helen Rushmore and Wolf Robe Hunt, *The Dancing Horses of Acoma and Others Stories* (Cleveland: World, 1963), pp. 7-21.

[8] D.T. Niane, *Sundiata: An Epic of Old Mali* (London: Longmans-Green) This tale of the griots, is also told in *Sundiata: An Epic of the King of Mali* by Roland Bertol, published by Crowell Collier and Macmillan, 1970.

[9] Beryle Banfield, *Africa in the Curriculum* (New York: Edward W. Blyden Press, 1968), p. 6. Also available in *The Adventures of Spider* by Joyce C. Ankhurst (Little, Brown & Company, 1964).

WHY SPIDERS ARE FOUND ON CEILINGS

(Theme: Clever Anansi is disgraced when his treachery is exposed.)

Kweku Anansi was the best farmer of any in his village. Every year Anansi and his wife and son harvested the biggest and best crops.

One year Anansi decided to outdo himself, He planned to farm much more land and plant many more crops than he ever had before. He planted yams, maize, and beans. He worked hard and tended his crops carefully. His hard work was rewarded at harvest time. Anansi's crop was ten times larger than it had ever been before . . . .

(Then Anansi revealed his other self. He schemed to use all the crops for himself and sent his wife and son away for a few weeks. His son returned unannounced to help his father weed the plot, found half the crop missing, and rushed to the village for help in finding the "thief." He was advised to put up a gum man, a kind of scarecrow.)

When Anansi went to the barn to help himself to some more of the vegetables, he saw this strange man standing right in the middle of the barn. Angry that someone should dare to try to rob him of his harvest, Anansi struck the stranger a hard blow. "Steal my crop, will you? Here, take that!"

The figure stood there silently, but Anansi found that his hand was caught and the stranger would not release it . . . . (Anansi's right hand, then his left, then his feet were stuck and Anansi's cries of terror brought the neighbors running.)

Imagine their surprise when they saw that Anansi was the guilty one. Anansi was so ashamed that he changed into a spider and hid in a dark corner of the ceiling so no one could see him. And from that day to this, spiders are always found in the corners of ceilings.

Plantation tales of southern United States embody the suffering, wit, and religious beliefs of the black people under slavery and during Reconstruction. Folk stories were narrated in sermons, acted out as work songs, or sung as spirituals (hymns). Often stories that appeared to be simplified versions of Bible stories were a code, keeping lines of communication open among different groups. For example, when a congregation sang, "Steal Away," it was sometimes a signal to start the long journey of escape through the underground railway. Bible stories describing Moses leading his people to the Promised Land and Joshua breaking down the walls of Jericho carried the hope that some day the black people would find freedom.

Pupils rephrase the moral of folk stories they have read or heard. They recognize that sometimes a folk tale may also be a kind of fable.

Pupils make a game of the matching statements with a folk story:

Moral	*Fable*
Quit while you're still ahead.	
What other people have seems better than what we have.	(Fill in the titles of folk stories that apply.)
Don't believe everything you hear.	
Love will find a way.	
If you try to fool others, you may be fooled yourself.	

Pupils compose original folk stories and illustrate them. (See p. 198.)

Pupils write additional episodes about a tall-tale hero as though he were still alive. They tell the story with exaggerated humor.

Pupils learn to sing ballads about folk heroes, accompanied by a guitar or recording.

Pupils look for stories on TV, in comic books, or in folk music to suggest examples of modern heroes who may be remembered a hundred years from now. Will it be Superman, Batman, Mickey Mouse?

FAIRY TALES

Fairy tales were composed by special storytellers for the entertainment of nobility. They deal with princes and princesses, realms and palaces, giants, witches, and fairies. They deal with magic, the universal instrument of wish-fulfillment. The magical powers may rest with people, animals, or supernatural beings that use potions, ointments, or secret passwords to perform their feats.

Through magic, an innocent and worthy young man or woman overcomes the cruelty of the people around him. A few examples are:

Boots and *Espin Cinderlad* in Scandinavian stories, *Dull Hansel* in German stories, *Cinderella* in English stories, and *The Rabbit and the Tiger* in Latin American fairy tales are saved by a good fairy.

In *The Table, the Donkey, and the Cudgel-in-Sack,* a tablecloth decks itself with savory meals, a donkey spits out pieces of gold, a mill grinds out flour from nothing, a pot fills itself with food.

In *Hidden Lava, Jurma and the Sea God, The Three Princesses in the Blue Mountain,* and *Soria Moria Castle,* ointments, drinks, and fruits heal, strengthen, and beautify.

In *The Magic Carpet, East o' the Sun and West o' the Moon* and other stories, animals, winds or objects convey people to distant lands.

In *The Soldier and His Magic Helpers, The Six Servants, The Ship That Sailed by Land and Sea,* magic helps the deserving to throw objects across great distances, consume limitless quantities of food, cool raging fires, thaw frosts, carry burdens.

In *The Sleeping Beauty,* a good fairy intercedes; in *Tom-Tit-Tot,* the fairy extracts a high price for her services. Some giants or witches must be overcome by goodness or trickery, as in *Rapunzel* or *The Giant Who Had No Heart.*

In *Beauty and the Beast, The Six Swans, The Widow's Son* and other stories, princes and princesses are forced to live as bears, mice, horses or swans before they are restored to their proper states.

In *Irish and Scottish* fairy tales, the gift of magic rests with little people, known as fairies, elves, blithe spirits, wee folk, pixies, leprechauns; *Norse* country tales describe Tomten.

Fairy tales have a strong plot, sharply etched characters who are either all good or all bad, a series of hair-raising incidents, and a satisfying climax that leads to a happy ending. Young and old over the centuries have enjoyed the excitement and action contained in fairy stories. Although the stories deal with people of another time and place, the reader (or listener) can identify with the problems which might be finding a husband or wife, seeking one's fortune, or returning to one's family.

THE PRINCESS AND THE GLASS MOUNTAIN

Frederick H. Martens, ed.

Swedish (Theme: The victim of injustice often rises from the "bottom of the heap" to his rightful place at the top.)

Having captured a troll, a king pens up his prisoner in a cage and vows that "whoever lets him go shall die without mercy, even though he were my own son!" The troll persuades the king's little son to unlock the door and free him. Sorrowfully, the king carries out his vow by ordering his servingmen to kill the boy in the nearby forest. Secretly released by the softhearted servingmen, the boy finds work as a king's herdsman in an adjoining kingdom and grows up to be a handsome young man. When the king offers his daughter in marriage to whoever shall ride the horse to the top of the glass mountain, the prince with the help of the troll succeeds on his third trial. Thereafter he rides away and disappears, but, when the princess begins to pine away for the handsome stranger, he becomes the object of a countrywide search. At last the princess herself sees and recognizes him even in his herdsman's cloak. The youth identifies himself as a prince, they marry and live happily ever afterward.

Before presenting the story, the teacher calls upon the pupils to tell briefly the tale of *Cinderella*. He discusses with them why *Cinderella* is popular and brings out that at some time or other every boy and girl (man and woman) has felt as Cinderella did. He explains that this story of Cinderella has been told in various ways in many countries. For example "The Princess and the Glass Mountain" has its setting in Sweden, but its chief character is a boy. The teacher challenges the pupils to venture opinions about the injustices that a boy in a Cinderella-like position might have to endure. All considered opinions are accepted and listed as possibilities. Then, pupils are asked to read "The Princess and the Glass Mountain" for homework and to keep in mind the ways in which the two stories are alike, and how they differ.

Suggested Follow-Up

On the next day pupils discuss these points brought up by the teacher:

Who can prove that the young prince is, or is not, like Cinderella?

Who can find the sentences in the story which show whether or not the prince's father was a mean person like Cinderella's stepmother?

What help did the Prince get that is like the help Cinderella received?

How does the ending correspond with that of the Cinderella story?

In summarizing, the teacher likens the story to many seen on television in which somebody is in trouble; then asks: Why are stories that tell of a person's winning justice for himself so popular?

This story lends itself easily to dramatization or can motivate pupils to write similar stories in which a modern-day "troll", public pressure, comes to help the victim of injustice to secure justice.

LEGENDS AND EPICS

Legends are adventure tales about a folk hero. An epic is many legends about a single hero. Among the best known folk heroes described in legends and epics are Odysseus (Greek), King Arthur and Robin Hood (English), Prince Rama (Indian), Cuchulain (Irish), and Roland (French).

The teacher may read portions from a young people's edition of *The Odyssey*. Following is a flashback account by Odysseus of one of his adventures:

ODYSSEUS AND POLYPHEMUS[10]

Padraic Colum

During the journey homeward after the Trojan Wars, Odysseus sights an island that is unknown to him. Leaving most of the men and ships hidden nearby, Odysseus selects twelve men to accompany him to the island. They land on the island of Cyclops and enter a cave containing a vast storehouse of food. Suddenly, a huge man enters the cave. He is Polyphemus, the Cyclops, whom Odysseus describes as follows:

> Never in our lives did we see a creature so frightful as this Cyclops was. He was a giant in size, and, what made him terrible to behold, he had but one eye, and that single eye was in his forehead.

Instead of bidding the men welcome – in the tradition of the time – Polyphemus roars his displeasure, grabs two of the men, and "swinging them by the legs, dashed their brains out on the earth. He cut them to pieces and ate them before our eyes. We wept and we prayed to Zeus as we witnessed a deed so terrible." Six men are sacrificed in this awful manner.

Fortunately, Odysseus manages to outwit the giant. He and the remaining men return to their companions and their ships with Polyphemus in hot pursuit.

Suggested Follow-Up

Pupils talk about physical power vs. brain power. They read aloud from the story to illustrate each. They recall other stories about a small person outwitting a much larger, stronger one.

Pupils discuss the flashback device of telling a story. Why is it a useful method? What limitation does it have? They compare it with stories they have seen on TV or in movies that used flashback.

Pupils select other stories about Odysseus to read independently. Why is he regarded as a legendary figure? Was Odysseus an actual person who once lived, or was he an imaginary folk hero? They do some research and draw their own conclusion.

Pupils guess what "odyssey" means, then look it up in the dictionary. They find examples of the word in modern literature.

Pupils compose original stories to become part of an odyssey.

Pupils read other legends for their exciting adventures.

Fiction: Realistic, Historical, Mystery, Science

Realistic stories deal with young people who practice such ethical codes of youth as loyalty to family and friends, a willingness to accept responsibility for one's action, a determination to follow one's hunches even if they are frowned upon by adults, and a commitment to fair play.

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[10] *Greek Myths and Legends*, Squire and Squire, ed. (New York: Macmillan, 1967).

TOMAS TAKES CHARGE

Charlene Joy Talbot

(Theme: Two orphan children, using resourcefulness in the Robinson Crusoe manner, manage to survive in the big city.)

Tomas Lorca, age eleven, assumes the responsibility for finding shelter and food for himself and his sister, Fernanda, when they are abandoned by their father. Fearful of being sent to a shelter or separated from his sister, Tomas is determined to evade the authorities. He finds a supply of food each day from the discards in the wholesale markets at the waterfront and the children take up housekeeping in a boarded-up slum building.

Nothing is too difficult for young Tomas. Without adult guidance, he earns money at odd jobs and budgets his expenditures rather wisely – for a boy. There are difficult moments for the children, also some happy ones because the children take comfort in just being together. One day, Tomas meets a young artist who lives in an adjoining building. Barbara Ransome engages Tomas as a model, wins his friendship, but not quite his confidence. He is careful not to reveal that he and his sister are living alone, and not with an "aunt." In the end, the children find a home with old friends and can begin to look ahead to a better way of life.

Suggested Follow-up

Pupils fill in the details of the story's locale: where the children live, how they live, what kind of neighborhood they live in.

Pupils identify the crisis that presents itself as the story opens. They consider why Tomas resists the legal way of solving the problem.

Pupils carry on a discussion about the regulations concerning children without parents. They consider these questions: What would be a good way to take care of two children in the same family? What does Tomas fear?

Pupils recall the incidents in the story that show Tomas' resourcefulness. They consider these questions: Does he behave as any of their friends would behave? What are some traits of personality that he reveals? How is Fernanda resourceful? What are her fears? How does the author describe the adults that Tomas meets – are they bad, good, indifferent? How do people of different ethnic backgrounds relate to the two children of Puerto Rican descent? What does that show about the people of that urban neighborhood? Is this a story to recommend to friends? Is it true-to-life? Is Tomas typical of the way an eleven-year-old boy would behave? Would you become friends with a boy like Tomas? Why or why not?

ROOSEVELT GRADY

Louisa R. Shotwell

(Theme: A migratory family finally has an opportunity to settle down.)

Roosevelt is the oldest of four children of a family that travels from place to place to pick crops of corn, beans, asparagus, apples, or cotton. The parents would like to settle in one house long enough for the children to go to school regularly and for young Matthew to have his bad leg fixed. The children take care of one another and have some chance to play, but they have little time to learn. At one time Roosevelt is placed in school in an "opportunity class" with other bean-pickers' children. His teacher is surprised when he innocently asks her, "When do I get my opportunity?"

An unforgettable character in the story is Manowar, a mature young man who has had to shift for himself. He tells stories so well that the children cannot distinguish the true ones from the "whoppers."

When the story ends, the Grady family has a chance to settle down and the future looks bright for Roosevelt.

Suggested Follow-up

Background: Pupils may want to learn more about migratory workers and their families in or near New York City. (A source of information is the New York State Commission on Human Rights, Albany.)

Pupils may discuss the following perennial questions: Are migratory workers poor because they don't want to improve themselves? Can anything be done to improve living and working conditions even though these workers are needed in each area for only a short period of time?

Pupils may prepare a resource book about migratory workers from news items and other materials, to be used by those who read *Roosevelt Grady* and similar stories (e.g., *The Loner* by Esther Wier.)

The Theme: Pupils talk about the family life of the Grady family. They compare the warm relationships in other books of this type, such as *All-of-a-Kind Family, In-Between Miya, The Moffats.*

Pupils discuss Roosevelt's keen desire for an education. Why is it so difficult for children of migratory families to go to school?

The Characters: Pupils describe some of the people in the story, such as Manowar, Roosevelt, some of the adults. They note how the author has used contrast in personalities – good and evil, quiet and garrulous, visionary and practical.

Literary Style: Each chapter in the story is a complete episode in the life of the Grady family. Pupils select a favorite chapter to read aloud or dramatize.

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IN-BETWEEN MIYA

Yoshiko Uchida

(Theme: A girl from rural Japan goes to the big city and glady returns home.)

Miya is 12 years old, the in-between member of the family and so (she believes) the one with the hardest chores to do. Her father is a village priest and teacher and the family manages to get by with very little money. One day, her parents receive a letter from a sick aunt in Tokyo inviting Miya to help by spending the summer with her. Miya looks forward to the wonders of big-city living.

It is an exciting yet unhappy summer for Miya. She is lonesome for her family. In Tokyo, she finds "people rushing to the subway like chickens at feeding time." It made her feel "shivery in a most pleasant way."

The story introduces a new locale, though the characters have a familiar ring. There are many instances of *contrast*, such as that between the attitude of Miya's father and that of his ambitious neighbor; between life in a traditional rural home and that of a modern family in Tokyo; between the naive country girl and her sophisticated friend of the city. There are the *decisions* to be made when problems arise. Should a modest landowner sell out to the developers to be able to afford modern conveniences for his family? Does the traditional religion of Miya's father keep the family poor when some compromise would enable him to buy a position at a higher level?

Miya gets into difficulties in spite of good intentions. She makes friends with a city girl, and she returns home with a greater appreciation of her close-knit family. In short, though Miya lives in faraway Japan, she is a typical sub-teenager with whom American youngsters will identify.

Suggested Follow-Up

Pupils write a collective book review, describing the plot and characters and telling how they like the author's style.

Pupils plan a dramatization of the story. First they list the highlights to be included, the characters, the settings. They show the contrast in background and tempo when depicting scenes of rural life and big-city life, and in the behavior of the two girls.

Pupils tell in what ways Miya's problems resemble those of girls living in New York City; they tell in what ways her problems are different.

Pupils compare Miya's city friends with girls in their school – what do pre-teenagers have in common?

Pupils tell how Miya's religious restrictions are in conflict with the ways of her peers. This may lead to a discussion on limitations imposed by one's family and tradition. They may indicate how a person reconciles such conflicts without offending parents or alienating friends.

Pupils discuss how a friend should behave when confronted with differences in tradition, religion, background in a person whom one likes and admires.

WIGWAM IN THE CITY

Barbara C. Smucker

(Theme: Problems encountered by a family newly arrived in Chicago from an Indian reservation.)

Mr. and Mrs. Bearskin and their children, Susan and Jim, accept the offer of the Bureau of Indian Affairs to move to the big city from their reservation so that they may be able to earn a living. Before the move is made, however, Jim gets into trouble with the police and runs away.

The opening chapters describe the customs and beliefs of Indians of a northern Michigan tribe, a way of life that is in sharp contrast to what they will meet in the big city. There are many disappointments for the Bearskins in spite of the courtesy of a social worker. For example, here is the scene when Susan goes to register for school:

> "This school is located in a changing neighborhood. Children go in and out of here every week. You Indian people move around a lot, too."

A boy behind Susan is then heard to whisper loudly: "Did you hear that, she's one of the wild Indians! She better not be in my room . . . "

Susan did not turn her head. She tried to remember Grandmother's words. "Close your eyes and your ears to the whiteman when he speaks with cruelty or lies. Look through him as though he were not there."

Suggested Follow-up

The teacher asks: What happened in the story? How do the city people behave toward the newcomer? How would our class behave in a similar situation?

Pupils tell what they think about the behavior of the city people. They refer to the book for examples of how the Indian family was different. They indicate what the school could have done to help Susan adjust to city living.

Pupils list the characters in the story. They indicate which they would like as a friend – Susan, Jim, Uncle John, Father, Miss Running Tongue, Mary Cloud, or Straw Hair. They discuss what special lesson Straw Hair learns from his experience.

Pupils compare the newcomers in the story with others they have known. They discuss what people should do to help newly arrived pupils.

In introducing historical fiction, the teacher selects a story that has all the elements of an exciting plot, but gives somewhat more attention than do other types of fiction to the details of setting and social or political customs. Individual pupils who show special interest in stories or this genre are guided to other titles by the teacher or librarian.

CHARIOT IN THE SKY

Arna Bontemps

(Theme: Slaves and freedmen seek to improve their way of life during and after the Civil War in the South.)

The rise to success of Caleb Williams from slave boy to singer in the Fisk Jubilee Choir serves as the background for a story about the bigotry and reaction that followed the Civil War.

Caleb Williams, a slave boy, is apprenticed to a kindly tailor in Charleston, who helps him learn to read. Caleb shares his new skill when he is asked to read the Emancipation Proclamation to the illiterate slaves around him. The lot of the slaves is a hard one. Many are forced to fight on the side of the Confederates because, they are told, they would be massacred by the "Northern monsters."

After the War, Caleb wants to continue his education at Fisk College, but he must wait his turn to be admitted. In the interim, he teaches the children of rural freedmen and is attacked by Ku Klux Klan vigilantes. Caleb finally enters college and becomes a member of the Fisk Jubilee Singers, a choral group that brings the folk music of the black people to the attention of audiences throughout the country and abroad.

Suggested Follow-Up

- Pupils follow the development of the plot: exciting beginning, fast-moving sequence of events, Caleb's relationship to his parents, the climax when Caleb becomes a choral group member.

Pupils talk about *the theme:* the author's description of slave life and efforts to overcome poverty and illiteracy. They compare the story with others they have read on the same theme and indicate how conditions were similar and how they were different.

Pupils look for characterization: Which people helped to influence Caleb's rise above poverty? What did Caleb do for himself? They list words that would describe Caleb's character – spirited, independent, devoted, loving, strong, eager, inspiring, and so on. They recall other people who gained success in spite of great handicaps.

Pupils try to imagine *the settings* described in the story. They examine pictures of the period, listen to work songs and spirituals that were sung by the Fisk Jubilee Singers. They compare poverty of rural freedmen with that of city people. They discuss opportunities in present time for children of the poor, those who live in rural areas, and those in urban areas.

Both boys and girls enjoy mystery stories which bring them into the world of crime, violence, and deceit, but the stories should not be morbid or excessively cruel. The folktales, *The Shoemaker and the Elves* and *Rumpelstiltskin,* have already introduced pupils to this world.

Interest in mystery stories may be related to TV programs such as the Alfred Hitchcock yarns. Several books by Alfred Hitchcock are listed for pupils in these grades. Pupils come to understand that the more hair-raising the adventures and the more suspects, the better is the story.

In the suspenseful mystery, the following questions may be asked for books listed on pages 244-245.

How does the author present the mystery? Does he state it bluntly, or does he build up to the event, creating suspense or anticipation?

Does the resolution of the mystery follow logically and naturally from the development of the story?

How does the author create an atmosphere of mystery?

Discuss key characters in the story. Is there a complete portrayal of personality, or is it merely suggested?"

Boys especially enjoy reading science fiction stories which frequently are written by scientists, either under their own names or under pseudonyms. Many of their stories are based on scientific fact and are in the realm of probability. In fact, many of today's scientific discoveries were forecast by yesterday's science fiction writers who displayed great creativity in their works.

Robert Heinlein's *Space Cadet* and William Pene Du Bois' *The Twenty-One Balloons,* are examples of science fiction.

Fiction: Modern Imaginative

Pupils vary in their ability to enjoy imaginative stories just as they vary in their capacity for imaginative thinking. Most of the pupils need to be led into the enjoyment of the modern imaginative story. The descriptive passages should always be read aloud to the pupils by the teacher who should openly share his obvious delight in the language of the author. Those pupils who are familiar with and have enjoyed such modern imaginative stories as *And to Think I Saw It on Mulberry Street, The Cricket in Times Square* or *The Reluctant Dragon* have a background to help them appreciate the fantasy in the modern imaginative stories for these grades. Even with an appropriate introduction some pupils are too literal-minded to appreciate the humor and fantasy of the language and plot of these stories.

CHARLOTTE'S WEB

E.B. White

(Theme: A farm girl makes friends with a pet pig and other farm animals including Charlotte, a spider.)

Charlotte A. Cavatica is a large gray spider, loyal friend of Wilbur, the pig, who is the favorite pet of Fern, the farm girl. Fern is able to understand what the animals are saying in the barnyard. Poor Wilbur has found out that he is to be slaughtered and his spider friend plans ways of outwitting the humans After many adventures among the animals and the human family, Wilbur is saved. Charlotte, true to the laws of nature, dies, but only after carefully laying eggs to perpetuate her species.

The humor of this imaginative story derives from two sources. One is the *satire* on the various types of personalities represented among the animals as well as the people. The everyday activities of Fern's family are treated no differently from those of the barnyard animals and all have their problems, crises, and satisfactions. The animals represent the range of personality found in every society–the loyalty in the spider, craftiness in the rat, humility in the pig, wisdom in the sheep, and naivete in the goose.

The other source of humor is the *use of language* in imaginative ways. For example, Charlotte has a fancy way of expressing herself. She uses words like salutation, versatile, aeronaut, sensational, etc., and gives the impression of being very knowledgeable. The goose, on the other hand, keeps repeating syllables and seems rather slow in thinking. She says, "Certainly-ertainly-ertainly, you may have the egg. But, if I ever catch you poking-oking-oking your ugly nose around our goslings . . . "

One of the highlights of the book is the story within a story told in a very dramatic way by Charlotte. It concerns Charlotte's cousin-spider who lived near a stream over which she had spun her web. The incident describes the beautiful spider's battle with a tiny fish. Boys in particular will respond to the vivid language which closely resembles the writing found on the sports page of "The New York Times." The excerpt follows:

> "It was a never-to-be-forgotten battle," said Charlotte. "There was the fish, caught only by one fin, and its tail wildly thrashing and shining in the sun. There was the web, sagging dangerously under the weight of the fish."
>
> "How much did the fish weigh?" asked Wilbur eagerly.
>
> "I don't know," said Charlotte. "There was my cousin, slipping in, dodging out, beaten mercilessly over the head by the wildly thrashing fish dancing in, dancing out, throwing her threads and fighting hard. First, she threw a left around the tail and right to the midsection. The fish lashed back. Then she dodged to one side and threw a right, and another right to the fin. Then a hard left to the head, while the web swayed and stretched."

Before reading the story, the pupils talk about the human characteristics that they attribute to their pets. They discuss questions such as: In what ways do you treat your pet like a member of the family? What unusual habits, like those of people, have you noticed in a pet?

Then the teacher introduces this story as one in which the animals are treated as people. Rather than read the entire story, he may read aloud excerpts which illustrate that the animals speak, display a sense of humor, dress like people, and think and behave in specific ways as people do.

Suggested Follow-up

Pupils tell what the story of Wilbur means to them. They decide whether the title fits the story. They find out who the "villains" in the story are, who the main characters are. They tell what made them glad or sad as they read, what in the appearances of the animals made them laugh, or why they sympathized with them.

Pupils indicate which parts of the story are based on fact; which parts are imaginary. They summarize what they have learned about barnyard animals.

Pupils talk about the Fair as a social event in the lives of farm people. They consider questions such as: What do the animals look forward to at the Fair? What do the children do for fun? How do the adults amuse themselves? Pupils describe a Fair they have visited and compare the two.

Pupils read parts of the story for its picturesque language, e.g., the excerpt about the struggle between Charlotte's cousin-spider and the small fish caught in the spider's web.

Pupils talk about the book's ending and comment on the author's ideas of life and death.

THE BIBLE

The Bible is the most enduring piece of literature of the Western world and the greatest single source of proverbs, parables, and incidents depicting courage, wisdom, and foresight. Not only do pupils build from these stories a background for understanding man and his moral code, but also they come to recognize the many Biblical allusions in literature, song, and drama such as: the law of Moses, the heroism of David, the neighborliness of the Good Samaritan, the wisdom of Solomon, the return of the Prodigal Son, the two-by-two procession into Noah's Ark, the vulnerability of Samson, the charity of the Sermon on the Mount, the Green Pastures of the Twenty-third Psalm.

Stories from the Bible also reveal the customs and habits of Biblical times. Pupils can find and list customs and habits that are still practiced today. Pupils can also be alerted to newspaper articles which report the findings of scholars who are currently engaged in archeological research in Asia Minor.

Regardless of what a person accepts or rejects in the Bible, it is a source of strength and wisdom with which pupils should be familiar.

Nonfiction: Biography

Because biography involves the development of an individual's personality, the main emphasis is on characterization as part of an interesting life. The author selects a series of incidents from his subject's life in order to show how the subject attained his goal in spite of physical handicaps, prejudice, social taboos, poverty, lack of education, and the like. The biographer points out with objectivity the subject's shortcomings, mistakes, and moments of triumph. The subject is portrayed through his actions rather than his beliefs, but, from his deeds, the reader can draw inferences about the subject's values and ideals. For oral reading to the pupils the teacher selects the biography of a person with whom pupils will readily identify.

CHARLES RICHARD DREW, PIONEER IN BLOOD RESEARCH

Richard Hardwick

(Theme: An Afro-American follows several careers as athlete, teacher, research scientist, and surgeon with many disappointments along the way.)

Charles Richard Drew (1904-1950) represents the kind of achievement that is possible in American culture where ability and perseverance can transcend poverty and color prejudice. Charles Drew was born in a ghetto section of Washington, D.C., and, because of his great athletic ability, he was able to attend high school and college. His fame as a football player spread and he was urged to remain as a coach and athletic director, but Charles had ambitions to become a doctor. He went to medical school in Canada, where there were no restrictions against black students, and became an instructor at Howard University Medical School and later a professor of surgery. He was invited to join a research team at the Rockefeller Foundation on blood research, a project which led to the development of blood plasma as a life-saving means in surgery, and, especially, in the emergency type of surgery needed in wartime.

Dr. Drew received all the respect and acclaim to which he was entitled among his professional colleagues. However, there were bleak moments of despair occasioned by racial prejudice. To be denied sleeping accommodations was a great insult, but, when the American Armed Forces ordered that the American Red Cross limit its blood bank to white donors, Charles Richard Drew resigned from all of his blood work. As a pioneer in the science of blood plasma treatment and medical director of the Red Cross Blood Bank, he felt impelled to leave. He returned to the practice and teaching of surgery at Freedman's Hospital in Washington, D.C. Dr. Drew's career was cut short abruptly when he died in an automobile accident at the age of 46. The world is richer for having had a man of his vision in its midst, even though he had a short life span.

The story of Charles Richard Drew has timeliness because it reveals the obstacles which a capable young black man had to overcome before being able to make a contribution to humanity. There are many incidents of prejudice, balanced with evidence of warmth and compassion. Young people will be interested in the accounts of young Charlie's football career. He had to choose between staying in sports, where a good future was assured, or moving on to an academic career in a field that was less than cordial to black people. The story describes how Dr. Drew felt about the injustices to his people and what he did as an individual to overcome the temper of the time. From the experience of Dr. Drew with the Armed Forces' blood donor directive in 1941, can be traced some of the changes that have occurred in medicine and in human relations since that time.

Suggested Follow-up

Pupils discuss the range of talents possessed by Charles Drew. They consider questions such as:

Was he right in turning down a career in sports? Where might such a career have led him?

How did he become involved in medical research? What were the problems in blood therapy at the time?

How did the scientific triumph turn into a catastrophe?

How did this incident cause a change in his career?

They find passages in the book to illustrate some of Charles Drew's personality traits. They list words to describe him. They find examples of fact vs myth in history or in current events, e.g.:

Myth: The blood of black donors is inferior to that of white donors. (Statement of the Armed Forces, 1941)

Fact: The blood of individual human beings may differ by blood groupings, but there is absolutely no scientific basis to indicate any difference according to race. (Quoted in biography)

They select, to read independently, other biographies about people who overcame prejudice, physical handicap, social and political antagonism.

THOMAS JEFFERSON: THE HARVEST YEARS, 1801-1826

Leonard Wibberly

Thomas Jefferson was such a fascinating personality and so great a figure in America's story that he has been the subject of several fine biographies. Leonard Wibberly wrote a four-volume account of Jefferson's life and this book is the last of the series.

During the "harvest years" of 1801-26 Jefferson served two terms as president and after his retirement worked actively as statesman, architect, and educator.

Leonard Wibberly uses the following words to contrast the aristocratic birth of Jefferson with his democratic approach to life: "Mr. Republic, a gangling red-haired 58-year-old offspring of some of the most aristocratic families in Virginia."

"On Inauguration Day, Jefferson finished dressing and went to the dining room of the boardinghouse where the other guests were waiting for him. There was one large common table and several smaller tables, and Jefferson always sat at the large table and at any place that was vacant. On this morning, the other guests tried to get him to sit at the head of the table, but he refused, saying, 'I am to become president of a republic, gentlemen, not the sovereign of a kingdom.' "

President-elect Jefferson then proceeded to walk the half mile practically alone, instead of having a gilded coach drawn by fine horses as previous presidents-elect had done.

Suggested Follow-up

Pupils take turns reading aloud passages from the biography to illustrate different facets of Jefferson's personality—those traits which were an outgrowth of his aristocratic background and those which resemble the background of the common man.

Pupils find examples of conflict between Jefferson and other statesmen of his time. They relate these to the political scene of today.

Pupils select incidents from the biography to dramatize. They consider such questions as:

Which scene would show Jefferson's social status?

Which scene would highlight his personality?

Which scenes would depict national or international events of the time?

Speeches, Essays, Memoirs

Pupils may read nonfiction works from world literature or they may choose to read aloud some of the speeches and diaries of American statesmen. Through such literature pupils may acquire a feeling for the hopes, thoughts, and way of life of people who are part of their heritage. Four famous addresses by Americans follow:

> I say to you today, my friends, though, even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up, live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."
>
> I have a dream that one day on the red hills of Georgia sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood. . . . . .I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.
>
> Martin Luther King, Jr.
> Washington Speech, 1963

> . . . Let the word go forth from this time and place to friend and foe alike, that the torch has been passed to a new generation of Americans–born to this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage–and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world . . . . .
>
> John F. Kennedy's Inaugural Address, 1961

> Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. . . .
>
> It is for us, the living, rather, to be dedicated to the great task remaining before us–that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.
>
> Abraham Lincoln's Gettysburg Address, 1863

> We are now colonized. We are planted here, and we cannot as a whole people be re-colonized back to our fatherland. It is too late to make a successful attempt to separate the black and white people in the New World. They love one another too much to endure a separation. Where one is, there will the other be also. . . .
>
> America is my home, my country, and I have no other. I love whatever of good there may be in her institutions. I hate her sins. I loathe her slavery, and I pray Heaven that ere long she may wash away her guilt in tears of repentance. I love the green hills which my eyes first beheld in my infancy. I love every inch of soil which my feet pressed in my youth, and I mourn because the

> accursed shade of slavery rests upon it. I love my country's flag and I hope that soon it will be cleansed of its stains, and be hailed by all nations as the emblem of freedom and independence. . . .
>
> Henry Highland Garnet
> Speech on February 14, 1848
> "Past and Present Condition of the Colored Race"[11]

(Henry Highland Garnet, a contemporary of Frederick Douglass, was a descendant of a Mandingo warrior who was captured and sold into slavery. Henry Garnet, too, was a slave and fought slavery in his lifetime. He was a renowned orator. As pastor of the Presbyterian church in Washington, D.C., he was invited to deliver the address commemorating the anniversary of the Emancipation Proclamation–the first Afro-American to address Congress. Henry Highland Garnet is remembered by New Yorkers – PS 175, Manhattan, having been named in his honor in 1957.)

Suggested Follow-up

Pupils plan to read aloud a speech by a public figure. They give it their own interpretation, based on the conditions and the occasion for the speech.

Pupils plan an assembly program – commemorating Martin Luther King's birthday, a national inauguration, or other significant event – in which excerpts from speeches are used.

Pupils listen to television speeches and analyze some of the devices the speaker used to hold the audience, e.g., figurative language, repetition of phrases, intonation, and pacing.

EXPERIENCES WITH POETRY

Throughout the year, the teacher selects poems to read aloud. The teacher's enthusiasm and the reaction of the pupils determine how the poetry lesson develops. Some poems are read and reread for the sound and rhythm; others deserve a full discussion. The purpose in all instances is to foster the enjoyment of poetry as a literary form.

Louis Untermeyer once wrote: "If I were introducing poetry to children I would read all kinds of poetry to them and have them read poetry to me. With young children I wouldn't worry about teaching structure or mechanics of poetry. I would avoid such unpleasant things as *iambs* and *meter*.

"In teaching, I would never force. I would try to help children get at the important feelings and emotions poetry can communicate. I would try to impart my enthusiasm for poetry to them. This is the best way of building like enthusiasm in them."[12]

Background information for teachers on the language and form of poetry is given in the Appendix, pp. 237-242.

Strategies for building poetry appreciation are suggested in the following section. The poems were selected from the list that appears in the Appendix, p. 366.

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[11] Quoted in *Harlem*, unpublished manuscript by Beryle Banfield, 1967.

[12] Louis Untermeyer, article in *School Briefs*, a publication of Scott, Foresman, New York.

Rhymes and Humorous Verse

Folk rhymes are the verses that are handed down from mother to child over the generations. They are usually rhythmic jingles with little or no real meaning for children, but appealing, nevertheless. In modern rhymes individual poets interpret contemporary themes in rhyming patterns and lilting rhythms.

Nursery rhymes, though familiar to the pupils, take on new meaning in grades 5 and 6. Pupils learn that many rhymes were adult ditties that poked fun at people or customs of the time. For example, "Little Jack Horner" is supposed to have been a Mr. Horner who received a political plum from King Henry VIII. If the poem is read in this context, it is a subtle bit of satire. Occasional rhymes in current newspapers imitate the Mother Goose style in order to focus on a public figure. Mother Goose and other nursery rhymes are enjoyed, too, for the idioms, vocabulary, and customs they depict.

Instead of repeating the rhymes associated with early school years, the teacher selects folk rhymes unfamiliar to the pupils. A rhyme that tells a humorous story such as the following has universal appeal.

There was an old man who lived in a wood,
As you may plainly see;
He said he could do as much work in a day,
As his wife could do in three.
"With all my heart," the old woman said,
"If that you will allow,
Tomorrow you'll stay at home in my stead,
And I'll go drive the plow.

But you must milk the Tidy cow,
For fear that she go dry;
And you must feed the little pigs
That are within the sty;
And you must mind the speckled hen,
For fear she lay away;
And you must reel the spool of yarn,
That I spun yesterday."

The old woman took a staff in her hand,
And went to drive the plow.
The old man took a pail in his hand,
And went to milk the cow;
But Tidy hinched, and Tidy flinched,
And Tidy broke his nose.
And Tidy gave him such a blow,
That the blood ran down to his toes.

"High, Tidy! Ho, Tidy! high!
Tidy, do stand still!
If ever I milk you, Tidy, again
'Twill be sore against my will!"
He went to feed the little pigs
That were within the sty.
He hit his head against the beam,
And he made the blood to fly.

He went to mind the speckled hen,
For fear she'd lay astray,
And he forgot the spool of yarn
His wife spun yesterday.
So he swore by the sun, the moon, and the stars,
And the green leaves on the tree,
"If my wife doesn't do a day's work in her life,
She shall ne'er be ruled by me."

Pupils look through old rhymes to find examples of words, word meanings, and sentence patterns that have changed, e.g.,

There's a prod . . . your horse is *shod.*
The moon *doth shine* as bright as day.
She went to the *joiner's* . . .
One for my *master,* one for my *dame* . . .

The teacher reads a poem presenting a current situation in modern rhyme:

THE LITTLE SATELLITE[13]

Once a little satellite
Reached a most unheard of height.
Far in space it soared and soared
Around the moon it roared and roared.

Like a spinning, whirling base
Orbiting around in space
Beeping, beeping all its worth
Messages sent back to earth.

What a trip for one so small
Little satellite ball.
Do you wish for earth again
When you're whirling in your spin?

Will you solve the mystery soon
Of outer space and of the moon?
I would only soar from sight
If I could return each night.

Jane W. Krows

Pupils read the poem silently for the images it conjures up. They consider questions such as: How can a new stanza be added to bring the moon landing up to date? Pupils may quote Neil Armstrong, the first man to land on the moon, who said: "That's one small step for a man, one giant leap for mankind."

To write an additional stanza, pupils beat out the poem's rhythmic pattern and mark the rhyming lines. Then they decide what important words would be needed to convey the meaning. They search to find words to rhyme. Original verses may be or submitted to the school newspaper. (See Written Composition, p. 160-169).

In one class, the teacher read a modern rhyme without defining the meaning. Pupils were asked to draw a picture of the "Yak" as they imagined it. Interpretations ranged from a lion to a modern hippie. Then, when the word was found in the dictionary, its meaning was a great surprise to all.

YAK[14]

The long-haired Yak has long black hair,
He lets it grow—he doesn't care.
He lets it grow and grow and grow,
He lets it trail along the stair.

Does he ever go the barbershop? NO!
How wild and woolly and devil-may-care
A long-haired Yak with long black hair
Would look when perched in a barber chair!

William Jay Smith

Pupils enjoy hearing and repeating verses that provide humor through nonsense sounds and words.

ANTONIO[15]

Antonio, Antonio,
Was tired of living alonio.
    He thought he would woo
    Miss Lissamy Lu,
Miss Lissamy Lucy Molonio . . .

Antonio, Antonio,
Said, "If you will be my ownio,
I'll love you true,
And I'll buy for you,
An icery creamery conio! etc.

Laura E. Richards

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[13] Jane W. Krows, *Child Life*, 1961. Reprinted by permission.

[14] William Jay Smith, *Boy Blue's Book of Beasts* (Boston: Little, Brown, 1957). Reprinted by permission.

[15] Laura E. Richards, *Child Life*, 1936. Reprinted by permission.

HABITS OF THE HIPPOPOTAMUS[16]

The hippopotamus is strong
And huge of head and broad of bustle
The limbs on which he rolls along
Are big with hippopotomuscle. etc.

He never rides in trucks or trams,
In taxicabs or omnibuses,
And so keeps out of traffic jams
And other hippopotamusses.

Arthur Guiterman

Rhymed riddles have special appeal for boys and girls in these grades. Such riddles challenge the listener to seek and answer from clues. The poet uses metaphor to describe an object through the rhymed riddle.

Runs all day and never walks,[17]
Often murmurs, never talks.
It has a bed but never sleeps,
It has a mouth but never eats.

The teacher reads the rhyme as a riddle and helps the pupils use clues such as the following to arrive at an answer: What is it? (A river.) To what does the poet compare a river? (The figure of speech that makes a comparison without using words such as *like* or *as* is known as *metaphor.*) How well does a river fit the description, "It runs all day, never walks, murmurs, never sleeps, has a mouth but never eats"?

From humorous rhymes to *silly limericks* is a short step. The teacher beats out the distinctive rhythm while the pupils join in the recitation. They do not try to seek the meaning of the verse. A limerick for space-minded youth follows:

There was a young woman named Bright
Whose speed was much faster than Light.
She set out one day
In a relative way
And returned on the previous night.

The teacher and pupils recall old favorites, read other limericks, and perhaps try to write some of their own. Edward Lear's amusing drawings and use of long words are still enjoyed by modern youth. After listening to the following Lear limerick, pupils arrive at a meaning of *innocuous.*

There was an old man of Hong Kong,
Who never did anything wrong;
He lay on his back, with his head in a sack,
That innocuous old man of Hong Kong . .

Not only do limericks have a special meter, but they also offer a little tongue-in-cheek satire. For example, what form of fun-poking is found in the following limerick? (Can pupils write one about the Californians and their attitude about rain?)

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[16] Arthur Guiterman, *Gaily the Troubadour* (New York: Dutton, 1936). Reprinted by permission.

[17] Ray Wood, ed., *The American Mother Goose* (New York: J.B. Lippincott, 1940). Reprinted by permission.

IN QUEBEC

There was once a small boy in Quebec
Stood buried in snow to his neck.
When asked: "Are you friz?"
He said: "Yes I is,
But we don't call this cold in Quebec."

Rudyard Kipling

Young people catch on readily to the pattern of the limerick; the first, second, and fifth lines are long and end on the same rhyme; the third and fourth lines are short and end on the same rhyme. The teacher may give pupils a head start by providing a few catchy first lines. The results are an exploration in ideas, nonsense, and words which pupils may wish to share with their classmates. Following are a few examples of pupil-created limericks:

There was a young girl named Sue,
Who always knew just what to do;
When she saw a white mouse
Running around in the house,
She chased him all the way to the Zoo.

Susan

There once was a Dinosaur,
Who loved to roar and roar;
He roared so loud
He burst a cloud,
And the rain did pour and pour.

Bruce

Pupils will enjoy hearing a *humorous poem* by T.S. Eliot, "Macavity, the Mystery Cat."[18] The poem conjures up a James Bond mystery.

The poem may be typed on acetate for showing on the overhead projector. Some of the unfamiliar words may be explored, e.g., Scotland Yard, flying squad, admiralty, foreign office, feline, depravity. The teacher sets the mood by reading the poem with an air of suspense. There are no pictures because Macavity is best seen by each one in his own imagination. Macavity is described as having sunken eyes, a lined brow, uncombed whiskers. He moves like a snake, and is so sneaky that while he pretends to be half asleep, in reality, he is wide awake and planning his strategy.

Mature sixth graders may want to discuss man's need for laughter, the effect of humor on mental health, the different ways people have of showing delight at the comic aspects of living. Oliver Wendell Holmes wrote an amusing poem about the results of his efforts to be funny:

THE HEIGHT OF THE RIDICULOUS

I wrote some lines once on a time,
In wondrous merry mood,
And thought, as usual, men would say
They were exceeding good.

They were so queer, so very queer,
I laughed as I would die:
Albeit, in the general way,
A sober man am I.

---

[18] May Hill Arbuthnot, *Time for Poetry* (Oakland, N.J.: Scott, Foresman, 1968), p. 141.

I called my servant, and he came;
How kind it was of him
To mind a slender man like me,
He of the mighty limb.

He took the paper, and I watched
And saw him peep within;
At the first line he read, his face
Was all upon the grin.

He read the next; the grin grew broad
and shot from ear to ear;
He read the third; a chuckling noise
I now began to hear.

The fourth, he broke into a roar;
The fifth, his waistband split;
The sixth, he burst five buttons off
And tumbled in a fit.

Ten days and nights, with sleepless eye,
I watched that wretched man;
And since, I never dare to write
As funny as I can.

Oliver Wendell Holmes

This poem has many possibilities for enjoyment. Pupils consider questions such as: How would you demonstrate the different degrees of laughter described in the poem? What sound effects would be appropriate? If this poem were written by a TV humorist who wanted to try out his skill on the members of his family, would he have ended his poem as Holmes did? – "And since, I never dare to write/As funny as I can." Or rather, would he be encouraged to go and write some more?

Ballads and Narrative Poems

Ballads and narrative poems appeal to pupils because they tell stories of "high deeds and derring-do." They are bridges between humorous and sensitive lyric poems.

Ballads began as singing stories among people who could neither read nor write. Most ballads have no known authorship. Because of their lilting rhyme and rhythm, ballads have been transmitted from generation to generation and region to region in hundreds of variations and dialects. Many early American ballads were brought over by European immigrants. Contemporary ballads may be introduced through song. Recordings by Burl Ives, Woody Guthrie and other popular balladeers are a good starting point for finding the answers to such questions as the following: What information do we have about the origins of the songs they sing? What do we notice about the form of a ballad (lyrical quality, dramatic quality, repetition, folk heroes)?

Pupils may be asked to find the common elements in ballads – four lines to each stanza, a definite rhythm and meter and often, though not always, a rhyming scheme. Ballads tell stories and, since love stories have a universal appeal most of the ballads that have survived tell of lovers, happy and unhappy. Each stanza builds on the previous one with a rising tide of emotion. This, too, is part of the fabric of folklore. There are other ballads that deal with sad themes, such as death, man's inhumanity to man, the dread of wars, the anguish of wives and mothers whose men have gone away.

To illustrate that ballads often have no known authority, the teacher may select one that is available in different versions.

SIR PATRICK SPENS[19]

The king sits in Dunfermline Town,
Drinking the blood-red wine:
"O where will I get a skelly skipper
To sail this new ship of mine?"

O up and spake an eldern knight,
Sate at the king's right knee—
"Sir Patrick Spens is the best sailor
That ever sailed the sea."

SIR PATRIC SPENS[20]

The king sits in Dumferling toune,
Drinking the bluid-reid wine;
"O ere will I get guid sailor,
To sail this schip of mine?"

Up and spak an eldern knight
Sat at the kings richt kne;
"Sir Patrick Spens is the best sailor
That sails upon the se/"

SIR PATRICK SPENCE[21]

(Modern style)

The king sits in Dumferling town,
Drinking the blood-red wine:
"O where will I get a good sailor
To sail this ship of mine,"

Up and spoke an elderly knight,
(Sat at the king's right knee),
"Sir Patrick Spence is the best sailor
That sails upon the sea."

The king has written a broad letter,
And signed it with his hand,
And sent it to Sir Patrick Spence,
Was walking on the sand.

. . . .

"O who is this has done this deed,
This ill deed done to me,
To send me out this time of year,
To sail upon the sea!

Make haste, make haste, my merry men all,
Our good ship sails this morn:
"O say not so, my master dear,
For I fear a deadly storm . . . "

O our Scotch nobles were right loath
To wet their cork-heeled shoes;
But long after the play was played
Their fate floated into view.

O long, long may their ladies sit,
With their fans within their hand,
Or ever they see Sir Patrick Spence
Come sailing to the land.

O long, long may their ladies stand,
With their gold combs in their hair,
Waiting for their own dear lords,
For they'll see them nevermore.

Half o'er, half o'er to Aberdour,
It's fifty fathoms deep,
And their lies good Sir Patrick Spence
With the Scotch lords at his feet.

Pupils paraphrase the story after a second reading. They discuss: Did the king have good reason for wanting his ship to go to sea at this time? What kind of skipper was he looking for? Why did Sir Patrick obey the instructions even though he knew it was a dangerous mission? What would you do in such a situation?

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[19] K.L. Knickerbocker and H.W. Reninger, *Interpreting Literature* (New York: Holt, Rinehart and Winston, 1963).

[20] E.H. Sechrist, ed., *One Thousand Poems for Children* (Philadelphia: Macrae-Smith, 1946).

[21] May Hill Arbuthnot, *Time for Poetry* (Oakland, New Jersey: Scott, Foresman, 1968).

A ballad in local dialect about John Henry, an American legendary figure, is read to the class by the teacher and reread silently by the pupils. Then all the pupils join in reading the poem aloud. At another reading boys pantomime the action while girls provide a choral accompaniment or vice versa.

JOHN HENRY[22]

John Henry was a steel drivin' man,
He died with a hammer in his hand,
Oh come along boys and line the tract
For John Henry ain't never comin' back
For John Henry ain't never comin' back.

John Henry said to his captain,
A man ain't nothing but a man.
And before I'll let your steam drill beat me down
Die with the hammer in my hand
Die with the hammer in my hand.

John Henry got a thirty pound hammer,
Beside the steam drill he did stand,
He beat that steam drill three inches down,
An' died with his hammer in his hand.
Died with his hammer in his hand.

They took John Henry to the graveyard
An' they buried him in the sand,
An' ev'ry locomotive come roaring by
Says, "There lays a steel-drivin' man."

Using the folk song "Oh! Susanna" as a point of departure, the teacher introduces the ballad "Western Wagons." Pupils discuss what makes this poem a ballad.

WESTERN WAGONS[23]

(Tune of "Oh! Susanna")

They went, with axe and rifle, when the trail was still to blaze,
They went with wife and children, in the prairie schooner days.
With banjo and with frying pan – Susannah, don't you cry!
For I'm off to California to get rich out there or die! . . .

Stephen Vincent Benêt

Narrative poems grew out of singing ballads. In contrast to ballads, narrative poems usually have known authors, are written with a storytelling cadence, and lend themselves easily to reading aloud and dramatization.

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[22] Floyd W. DeLancey and William J. Iverson, ed., *Across the Blue Bridge* (Syracuse, N.Y.: Singer, 1965). Public domain.

[23] Rosemary and Stephen Benet, *A Book of Americans* (New York: Rinehart and Winston, 1933). Reprinted by permission.

Henry Wadsworth Longfellow, an American poet (1807-1882), told the story of the great patriot Paul Revere in poetry.

PAUL REVERE'S RIDE

Listen, my children and you shall hear
Of the midnight ride of Paul Revere
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year . . .

Henry W. Longfellow

The teacher introduces the poem as a story of Paul Revere, hero of the American Revolution. Pupils note how the story begins, how it builds up to a climax, and how it ends. They appreciate the strategy employed by Paul and his unidentified friend. When his friend does detect the British soldiers marching to the boats, he carries out the plan and gives his renowned flashing light signal from the steeple of the Old North Church: "One if by land and two if by sea."

The class is divided for a choral speaking arrangement. The poem is read a few times and, inevitably, individual pupils will find themselves reciting it from memory.

A discussion of the story as told in the history books and in the poem may be initiated. It is important to point out that each medium has its advantages and the result is a matter of the writer's skill and the reader's taste.

Other narrative poems by Henry Wadsworth Longfellow may be explored by pupils who are interested.

One of America's most respected storyteller -poets is Carl Sandburg. Pupils may be familiar with some of his free verse, e.g., "Fog." One of his narrative poems follows:

THEY HAVE YARNS[24]

Of a skyscraper so tall they had to put hinges
On the two top stories so to let the moon go by,
Of one corn crop in Missouri when the roots
Went so deep and drew off so much water
The Mississippi riverbed that year was dry
Of pancakes so thin they had only one side, etc.

Carl Sandburg

Pupils may be asked to enlarge one of the yarns into a tall tale. Each story would need a beginning, a development, and an ending but it would not need a climax! (See Tall Tales, p. 144.)

Pupils may want to find out more about Carl Sandburg, his life and work. On or near the anniversary of his birth (January 6, 1878) the class may arrange an assembly program. The school librarian will provide suitable materials, including Carl Sandburg reading his own poems on records.

A community health problem or a news item about rats might suggest "The Pied Piper of Hamelin" who was called upon to help the townspeople overcome an invasion of rats. At the time the poem was written, the rats were carrying the germ of the bubonic plague and there was great concern among the people. The teacher introduces the narrative by Robert Browning, explaining that there is an actual German town named Hamelin and that nobody knows for sure whether the legend of the Pied Pipes is true.

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[24] Carl Sandburg, *The People, Yes* (New York: Harcourt Brace, 1964). Reprinted by permission.

THE PIED PIPER OF HAMELIN

Hamelin town's in Brunswick,
   By famous Hanover city;
The River Weser, deep and wide,
Washes its walls on the southern side;
A pleasanter spot you never spied;
   But when begins my ditty,
Almost five hundred years ago,
To see the townsfolk suffer so
   From vermin, was a pity.

   Rats!
They fought the dogs and killed the cats,
   And bit the babies in the cradles,
And ate the cheeses out of vats,
   And licked the soup from the cooks' own ladles . . .

The townspeople are approached by a stranger who wants to help clear the rats at a price. The elders agree to the terms, the man plays strange music, and the rats come tumbling in large numbers:

. . . And ere three shrill notes the pipe had uttered,
You heard as if an army muttered;
And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling,
Great rats, small rats, lean rats, brawny rats . . .
Followed the Piper for their lives.

But, alas, the elders refuse to honor their promise to pay the Piper and he takes his revenge in a most tragic way.

The teacher reads the poem in two or three sessions, asking the pupils to guess what will happen when the Piper is not paid his fee. They listen to the section in which the poet describes how the children of the town follow the piper. Pupils consider what attracted the children. The teacher recalls how the Greek god Pan wooed the animals with music or how the snake charmers of India use flutes. Pupils bring up the folk singers of today who attract young people through the magic of their music.

Pupils use their imagination to describe the Pied Piper, to dramatize the story, to write an original composition.

The teacher may present a recording of "The Pied Piper" as performed by a professional storyteller. Pupils gain added enjoyment from a new interpretation of a classic poem with which they are familiar.

A modern story poem that has great appeal for pupils at this level is "Casey at the Bat" by Ernest L. Thayer. Thirteen stanzas are used to describe a brief part of the game when the Mudville ball team comes to bat in the second half of the last inning. The poem will become part of every boy's repertoire as it is read again and again and again.

The poem begins with the last inning and the score is 4 to 2. Two men are out and the Mudville team's only hope for victory is to get Casey to the bat. After inspired hits by two other players, Casey comes up to bat with two men on base. The poet described the moment:

CASEY AT THE BAT

. . . Then from the gladdened multitude went up a joyous yell,
It bounded from the mountaintop, and rattled in the dell;
It struck upon the hillside and recoiled upon the flat;
For Casey, mighty Casey, was advancing to the bat . . .

Edward L. Thayer

The poet uses vivid imagery to describe the crowd, the stadium, the incidents leading up to this moment. His greatest achievement, however, is his characterization of Casey with phrases like the following:

Defiance gleamed in Casey's eye, a sneer curled Casey's lip . . .

With a smile of Christian charity great Casey's visage shone
He stilled the rising tumult;
He bade the game go on . . .

. . . A scornful look from Casey, and the audience was awed;
They saw his face grow stern and cold;
They saw his muscles strain . . .

The sneer is gone . . .
His teeth are clenched in hate,
He pounds with cruel violence his bat upon the plate . . .

As the pupils reread the poem, they may look for the poet's use of baseball language; for example, in how many ways does he describe a baseball. Pupils talk about the surprise ending and the author's use of contrast. They remember their own experiences in an exciting ball game or the incidents in a game seen on television. They tell why the actions of a single ballplayer make such a big difference to a team. They consider whether Casey resembles a ballplayer of today.

Boys and girls interested in baseball may try telling the story of the Mudville game as a reporter would have written it for the local newspaper or as a sportscaster might tell it on television. They may discover that nobody can tell the story as Ernest Thayer did. A sequel, "Casey's Revenge" by James Wilson, is also available in *One Hundred More Story Poems* by Parker.

Lyric Poems

Lyric poetry was originally written to be sung to a lyre. Whether or not such poetry is sung, it expresses a poet's feelings rather than the story of an incident or event.

The following poem with its appeal to feelings and senses describes *lyric poetry* for the pupils. Very little discussion or interpretation is needed after the reading of the poem.

WHAT IS POETRY?[25]

What is Poetry? Who knows
Not the rose, but the scent of the rose;
Not the sky, but the light in the sky;
Not the fly, but the gleam of the fly;
Not the sea, but the sound of the sea;
Not myself, but what makes me
See, hear, and feel something that prose
Cannot: and what it is, who knows?

Eleanor Farjeon

The teacher selects some samples of lyric poetry to read aloud. Pupils may reread the poems and some pupils may try to express their own emotions through composing lyric poems. The following lyric poems depict sounds.

WHISPERS[26]

Whispers
tickle through your ear
telling things you like to hear.

Whispers
are as soft as skin
letting little words curl in.

Whispers
come so they can blow
secrets others never know.

Myra Cohn Livingston

SONIC BOOM[27]

I'm sitting in the living room
When, up above, the Thump of Doom
Resounds. Relax. It's sonic boom.

The ceiling shudders at the clap,
The mirrors tilt, the rafters snap,
And Baby wakens from his nap.

"Hush, babe. Some pilot we equip,
Giving the speed of sound the slip,
Has cracked the air like a penny whip."

John Updike

AFRICAN DANCE[28]

The low beating of the tom-toms,
The slow beating of the tom-toms,
Low . . . slow
Slow . . . low—
Stirs your blood.

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[25] Eleanor Farjeon, *What Is Poetry?* (Philadelphia: J.B. Lippincott, 1951). Copyright 1966 by Eleanor Farjeon. Reprinted by permission.

[26] Myra Cohn Livingston, *Whispers and Other Poems* (New York: Harcourt Brace Jovanovich, 1958). Reprinted by permission.

[27] John Updike, *Telephone Poles and Other Poems* (New York:, Knopf, 1963). Reprinted by permission.

[28] Langston Hughes, *The Dream Keeper and Other Poems* (New York: Knopf, 1932). Reprinted by permission.

Dance:
A night-veiled girl
Whirls softly into a
Circle of light.
Whirls softly . . . softly,
Like a wisp of smoke around the fire—
And the tom-toms beat,
And the tom-toms beat,
And the low beating of the tom-toms
Stirs your blood.

Langston Hughes

The teacher selects the following poem to illustrate how the tone of voice may communicate feeling:

WHAT IS THE SOUND OF LOVE?[29]

The sound of love
Is a tone of voice
Directed to us
Out of choice.
It isn't rose talk,
Or the crumple of silk . . .
No it isn't at all. Love
is sometimes cross. . . .

Mary O'Neill

After hearing the poem pupils talk about it and consider questions such as: How does the poem relate to the way parents speak to children? If parents are sometimes cross, does it mean they love their children less?

Poems about the city are appropriate for urban pupils. Illustrative poems follow. Pupils who have recently moved from rural areas will identify with Rudolph who is tired of the city. The teacher encourages pupils to compare life in the city with life in the country and tell what they like about each.

INCIDENT: BALTIMORE[30]

Once riding in old Baltimore,
Heart-filled, head-filled with glee,
I saw a Baltimorean
Keep looking straight at me.

Now I was eight and very small,
And he was no whit bigger,
And so I smiled, but he poked out
His tongue, and called me, "Nigger."

I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember.

Countee Cullen

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[29] Mary O'Neill, *What Is That Sound?* (New York: Atheneum, 1966). Reprinted by permission.

[30] Countee Cullen, *On These I Stand* (New York: Harper & Row, 1947). Reprinted by permission.

THE FORECAST[31]

Perhaps our age had driven us indoors
We sprawl in the semi-darkness, dreaming sometimes
Of a vague world spinning in the wind
But we have snapped our locks, pulled down our shades,
Taken all precautions. We shall not be disturbed.
If the earth shakes, it will be on a screen;
And if the prairie wind spills down our streets
And covers us with leaves, the weatherman will tell us.

Dan Jaffee

RUDOLPH IS TIRED OF THE CITY[32]

These buildings are too close to me.
I'd like to PUSH away.
I'd like to live in the country.
And spread my arms all day.

I'd like to spread my breath out, too—
As farmers' sons and daughters do.

I'd tend the cows and chickens.
I'd do the other chores.
Then, all the hours left I'd go
A-SPREADING out-of-doors.

Gwendolyn Brooks

Rachel Field catches the excitement of the city and pupils relate her sense of pleasure and fantasy to their own feelings about the city.

WHAT? NO MORE WITCHES IN NEW YORK?[33]

What? No more witches in New York—
When every night the sky
With flaming signs is crowded thick,
When letters eight feet high
Are scribbled clear against the dark;
When cats all made of light
In endless silken balls are caught;
When fountains fill the night
With colored splashings falling down
To fade before they go, . . .

It's Magic, plain as plain can be
And anyone who'll say
There are no witches in New York—
Has never seen Broadway!

Rachel Field

The librarian will assist in bringing to the pupils' attention books of poetry about city life such as these: *Poems and Verses About the City,* Donald Bissett, ed. (Chandler Publishing Company); *On City Streets,* Nancy Larrick, ed. (Bantam Books); *This Street's for Me,* Lee Bennett Hopkins, ed. (Crown); *I Think I Saw a Snail: Young Poems for City Seasons,* Lee Bennett Hopkins, ed. (Crown); *I Thought I Heard the City* by Lillian Moore (Atheneum).

Lyric poems evoke a mood as do the following two poems about the vast buffalo herds that once roamed the Great Plains. Pupils hear these poems many times before they are ready to compare the images each evokes. Groups of pupils read aloud the final two lines of each poem and discuss the similiarity of thought. Pupils also note the non-rhyming style of Carl Sandburg in contrast to the rhyming scheme of Coffin. They consider what makes Sandburg's work a poem: Is it the language? Is it the rhythm? Is it the mood?

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31. From *Prairie Schooner* (Lincoln, Nebr.: University of Nebraska Press, 1964). Reprinted by permission.

32. Gwendolyn Brooks, *Bronzeville Boys and Girls* (New York: Harper & Row, 1956). Reprinted by permission.

33. Rachel Field, *Taxis and Toadstools* (Garden City, N.Y.: Doubleday, 1926). Reprinted by permission.

BUFFALO DUSK[34]

The buffaloes are gone.
And those who saw the buffaloes are gone.
Those who saw the buffaloes by thousands and
how they pawed the prairie sod into dust
with their hoofs, their great heads down
pawing on in a great pageant of dusk,
Those who saw the buffaloes are gone.
And the buffaloes are gone.

Carl Sandburg

WE PUT ON THE BUFFALO[35]

When the prairie schooner sailed
The green waves where the long grass bent,
They found America's great heart
Was bisons like a continent.

Out of dawn and into night
The buffalo roared endless by
The sound of them shook all the earth,
The dust of them filled all the sky.

. . . Red Indians in bisons' skins
Crept upon them, sprang, and killed,
White men's world-wide fires swept,
Ate them, and their blood was spilled.

Their bones were heavy on the land,
Their wide skulls glimmered through the
night
Yet their thunder passed into
America's marrow and our might.

R.P.T. Coffin

A teacher introduced the following poem at a time when the world watched in wonder as pictures were televised from Mars by an unmanned spacecraft:

WHEN I HEARD THE LEARN'D ASTRONOMER[36]

When I heard the learn'd astronomer,
When the proofs, the figures, were ranged in columns before me,
When I was shown the charts and diagrams, to add, divide, and measure them,
When I sitting heard the astronomer where he lectured with much applause
in the lecture-room,
How soon unaccountable I became tired and sick,
Till rising and gliding out I wander'd off by myself,
In the mystical moist night air, and from time to time,
Look'd up in perfect silence at the stars.

Walt Whitman

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[34] Carl Sandburg, *Smoke and Steel* (New York: Harcourt, Brace, 1948). Reprinted by permission.

[35] Robert P. Tristram Coffin, *Primer for America* (New York: Macmillan, 1943). Reprinted by permission.

[36] Walt Withman, *Leaves of Grass.* Available in various editions.

Pupils consider problems such as the following: What is the poet conveying in his last lines? Why should this mood be appropriate to modern times? They note the free-verse style, the omission of capital letters at the beginning of lines, the words of imagery and plan to read the poem in a way that is appropriate to the mood.

Pupils interested in finding other poems written in free verse may look for the poetry of Hilda Conkling, Carl Sandburg, Langston Hughes, Walt Whitman, and the biblical psalms.

Haiku is a special form of lyric poetry developed by the Japanese. In haiku poetry the poet employs three lines of 5, 7, 5 syllables to express deep feelings about the world around him as in the following:

PLUM BLOSSOMS

So sweet the plum trees smell!
Would that the brush that paints the flower
Could paint the scent as well.

IN MY NEW CLOTHING[37]

In my new clothing
I feel so different
I must
Look like someone else.

Basho

When pupils have heard many haiku poems, they often become more observant of places and scenes which they can celebrate in haiku verse. So a tree, a person or building, a hiding place, sparrows during a snowfall, the park in fall, winter, spring or summer begin to have particular significance as subjects for haiku. Examples of verses written by pupils are given on page 171.

Extending Reading Experiences

Pupils in these grades do more reading and read more independently. If, however, they are to progress to higher reading levels, they need teacher help, guidance, and reassurance. The thrust of the program is in the direction of sharpening pupils' basic reading skills and of guiding them to use reading as a tool for critical thinking. The objective of the program is to give all pupils the confidence and the tools to use books easily and effectively for information and enjoyment.

To plan an appropriate program, the teacher becomes familiar with the reading status of his pupils, determines suitable organizational patterns, and selects a variety of materials from those available. The teacher reviews and refines fundamental skills, reteaching when necessary, and challenging the pupil with questions such as: What do you think about ________? What does the author say about ________? Why do you think ________?

ASSESSING PUPIL STATUS AND NEEDS

The teacher assesses as rapidly as possible the reading status of the pupils in his class by:

Studying Pupil Record Cards. The pupil's *cumulative record card* indicates his personal and educational progress. It gives the previous teacher's estimate of the pupil's reading grade level and, for pupils learning English as a second language, a language competency rating. The record card may reveal, also, aspects of personality, character, and functioning which cannot be measured in tests. Whichever of these factors influences the pupil's ability to achieve should be considered in diagnosing his needs for reading instruction. The *test data card* included in each pupil's folder indicates the pupil's reading grade level as measured by standardized tests. Some pupil folders will include a *reading record card* which gives a more precise and complete picture of the pupil's previous reading program, his current instructional level, and his skill deficiencies.

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[37] *The Four Seasons* (Mt. Vernon, N.Y.: Peter Pauper Press). Reprinted by permission.

This review of pupil records generally gives the teacher sufficient background to plan and organize a tentative reading program. As the program gets under way, the teacher fills in further details of the strengths and weaknesses of individual pupils by:

Giving an Informal Textbook Test. The procedure for administering the informal textbook test is described on pages 105-106. This test provides a quick method for judging a pupil's approximate reading grade level and has the added advantage of utilizing available classroom material.

Making Daily Observations. To the information about the pupil gathered from other sources, the perceptive teacher will add informal evaluations based on observation of the pupil's functioning in the classroom as described in the checklist on page 80.

ORGANIZING THE CLASS FOR INSTRUCTION

In some schools assignment of pupils to a class – based on standardized tests, teacher recommendations, and guidance findings – is planned so that initially the reading level of each child is as close as possible to that of the group as a whole. The pupil takes instruction with this class in all or most of the subject areas. Still, the class profile in reading is likely to indicate a significant range of reading levels considerably below the expected levels for the grade. The program, therefore, must be sufficiently varied, flexible, and comprehensive to provide satisfactory experiences for all the pupils in the class. Of course, individual reading is always encouraged.

In other schools pupils are assigned for a specific subject to a class with other pupils at a more or less similar achievement level in that subject. A pupil may be assigned in one subject such, as reading, to a class working on a lower level of achievement than the class to which he is regularly assigned.

Reading experience will be more interesting if the class organization varies in terms of the nature and purpose of the activity. When "reading" always means a set number of groups of static composition, the reading experience often becomes equated in a pupil's mind with monotony and boredom.

Whole-Class Organization. Whole-class activities have a unifying effect on pupils and help to give them security and status. Less able pupils are often stimulated by their more capable classmates. When working with the class as a whole, however, the teacher tries to key the level of instructional materials, the pace of instruction, and methodology to meet the needs of a special group of pupils, often the middle group, sometimes the least able pupils, and sometimes the more able group. Reading activities that lend themselves to whole-class organization include:

Reading, in common, the school newspaper, school notices, rules, directions for taking an examination, poetry for choral speaking, prose selections with rhythmic or figurative language.

Skimming and scanning of textbooks and other reference materials to locate information needed for class or group projects.

Oral reading by the teacher to introduce a story or poem, to clarify a point under discussion, or to substantiate statements made in discussions.

CHECKLIST FOR READING DISABILITIES

Behavioral Clues

. . . . .Dislike for reading
. . . . .Poor attention
. . . . .Lack of perseverance
. . . . .Symptoms of visual or hearing difficulties
. . . . .Difficulty in remembering material read
. . . . .Emotional disturbance and nervous tension when reading – reluctance to read orally to a group

Oral Reading

. . . . .Word-by-word
. . . . .Misuse of punctuation
. . . . .Mispronunciations
. . . . .Hesitations
. . . . .Substitutions
. . . . .Repetitions
. . . . .Insertions
. . . . .Omissions
. . . . .Reversals
. . . . .Poor phrasing
. . . . .Unsatisfactory eye movement

Word-attack Techniques

. . . . .Does not try
. . . . .Guesses

Fails to use
. . . . .Configuration clues
. . . . .Picture clues
. . . . .Context clues
Inadequate use of
. . . . .Phonic analysis
. . . . .Single consonants
. . . . .Consonant blends
. . . . .Consonant digraphs
. . . . .Single vowels
. . . . .Vowel digraphs
. . . . .Diphthongs

Fails to use
. . . . .Structural analysis
. . . . .Compound words
. . . . .Prefixes
. . . . .Suffixes
. . . . .Root words
. . . . .Inflectional endings
. . . . .Contractions
. . . . .Abbreviations
. . . . .Syllabication

Silent Reading

. . . . .Subvocal reading
. . . . .Pointing
. . . . .Poor posture
. . . . .Short attention span
. . . . .Fidgeting
. . . . .Holding book too close to eyes
. . . . .Holding book unsteadily

Comprehension

. . . . .Does not understand what he has read
Specific difficulties with
. . . . .Main ideas
. . . . .Details
. . . . .Sequence
. . . . .Inference
. . . . .Critical reading

Work-Study Skills

. . . . .Limited knowledge of specialized vocabulary
. . . . . Insufficient ability in the use of pictorial material and the organization of a book
. . . . .Lack of knowledge of alphabetical sequence
. . . . .Inappropriate application of comprehension skills

Group Organization. Even when pupils are not far apart in reading achievement levels, occasion will arise for groupings within the class. Not all pupils on the same level need the same amount or kind of skill instruction; not all pupils are interested in the same materials. When classroom routines and management have been well established, the teacher may decide to organize two or more groups as necessary for the pupils and as feasible for the teacher and the total classroom situation. The most common bases for grouping pupils are the following:

> Instructional level; e.g., 5.6, indicating the sixth month of the fifth grade as determined by standardized tests, informal tests, and teacher observation.
>
> Special needs, e.g., getting the main idea when not expressed in the first sentence, as determined by an inventory of strengths and weaknesses. (See *Sequential Levels of Reading Skills: Prekindergarten – Grade 12*, Curriculum Bulletin, 1967-68 Series.)
>
> Special interests of pupils for a long or short range of time.

Grouping will have little effect on pupil learning and will be little more than a change in seating arrangement unless it is characterized by:

> *Flexibility*. Groups are formed and reformed in terms of instructional needs and developing interests. Time given to each group varies with its needs.
>
> *Purposeful Activity*. Pupils know why they are assigned to each group, the goal towards which they are working, and the means by which they can accomplish that goal. The pupils are involved in setting the goal and in planning an activity related to a recently completed or immediately anticipated reading experience.
>
> *Established Routines*. The teacher makes available the materials to carry out the assignment. Directions are clear and definite with provision for immediate pupil self-checking. Some pupils within the group are able to work independently and be successful. Other pupils work better with a pupil partner. When a rapid worker or a brighter pupil has satisfactorily completed his assignment, he may be paired with a slower pupil. A few pupils may require an individual conference with the teacher before they start on an assignment.
>
> *Follow-up*. The teacher works out a method of checking the assignment with the pupils and allocates time for checking.

Individualization. The extent to which pupil activities are individualized is determined by such factors as the pupils' previous experiences in individualized activity, the use of programmed materials, the availability of books for self-selection by the pupil, the individual need for and supply of skill practice and reinforcement materials.

All pupils should be stimulated to read as many books as possible beyond those studied in common with the rest of the class.

USING MATERIALS AND APPROACHES EFFECTIVELY

In a sense everything in the classroom contributes to the development of reading skill and this multimedia approach provides experiential, motivational, skill-building foundations for reading. Approaches not dependent on the printed page range from the use of records, films, and TV in class to trips to cultural centers outside of school.

Instructional material–material used with teacher help–should be matched to the pupil's functional reading level, not to the grade level of the class. The pupil's instructional level is generally below his standardized test level and above his free or recreational reading level as shown in the following table:

Standardized Test Level	*Instructional Level*	*Recreational Level*
5.8	Grade 5 materials	Grade 4 materials
7.3	Grade 6 materials	Grade 5 materials

It is important for pupils to understand the need to adjust the rate of reading to their purposes as well as to the nature and difficulty of the material. The following guide may help the teacher to suggest reasonable reading speeds to pupils.[38]

READING RATE	FOR PURPOSE OF	MATERIAL SUCH AS
Slowest	Following directions Recalling material verbatim Understanding and solving problems Gaining insight into meaning	Instructions Recipes Technical materials Mathematics Science
Slow	Finding information Comprehending thoroughly Reading critically Studying	Textbooks Technical nonfiction Literary prose Encyclopedia articles
Average	Enjoying a story Satisfying curiosity Superficial comprehension	Trade books Biography Magazine, news articles
Rapid	Getting a general impression Finding specific information Finding proper place to start reading more slowly	Reference books Indexes Newspapers Magazines

The reading materials available for pupil use vary from school to school, but most schools have an adequate supply. Teachers will have any one or a combination of the following instructional materials:[39]

Readers of a given series or of several series. Most readers have related workbooks which may or may not be useful at these levels.

Literary anthologies. These may be on and above grade level as well as those which feature high interest material with an easy reading vocabulary.

Trade (library) books in hard cover or paperback editions. These usually represent a wide range of interests and reading levels in fictions and nonfiction. Informational books are very popular.

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[38] Adapted from *Reading in Secondary Schools.* The University of the State of New York. State Education Department. Albany, 1965.

[39] Note: Each teacher should have a manual for each text or reader or literary anthology. If it is not in the materials supplied, the teacher should check with the supervisor or telephone the publisher for a copy.

Textbooks in the various subject areas.

Programmed materials related to specific skills. Audio-visual materials of a supplementary nature.

Skilltexts, often soft-covered. These usually present a prose selection of one or more paragraphs with questions designed to give practice in a particular word attack or comprehension skill.

Newspapers and magazines, oriented to the various levels of the school population.

Pupils vary in their reaction to materials. If particular pupils show lack of interest in or dislike for the reading period, the material as well as the techniques should be reevaluated. The greater the variety of materials, the wider is the appeal to the pupils. The material selected should be new to the pupils; nothing discourages pupil interest more than the use of texts which have been thoroughly worked over.

Using a Basal Reader. In fitting instruction to individual needs, the teacher will give more time and attention to the basal reader with pupils who barely achieve or who fall below the normal reading expectancy. The basal reader should fit the instructional level of the pupil, but it should also reflect pupil interests and experiential background. If, for example, a third-grade book is called for by the reading abilities of a particular group in the sixth grade, consideration must still be given to finding a text appealing to the interests and sophistication of the pupils involved. When the teacher uses the newer readers of a more literary type now available at the intermediate level, he is better able to shift the emphasis gradually from the basic skills approach of the primary grades to the literary study-in-depth approach of the upper grades. In any case, the basal reader is only one of many varied books, periodicals, and other materials used in the program.

The teacher's manual or teacher's edition is an excellent source of ideas and practices which the creative teacher can use as a starting point. In general, a guided reading lesson includes:

Selecting the Material. The skill that the group needs to acquire and the appeal of the content are the criteria. The order of the material in the book need not be followed precisely.

Preparing the Lesson. The teacher becomes thoroughly familiar with the selection, determines the aim, and plans the lesson.

Insuring Readiness. The teacher scans the material to select the most difficult new words or unfamiliar content to present orally and to record on the board, preferably in phrases or sentences. Meanings are elicited by giving several examples of the word in sentences. Purpose for the reading is established, generally, as questions to be answered after the material has been read.

Introducing the Selection. The teacher motivates by recalling pupils' own related experiences or by raising the questions or encouraging the questions that they would naturally be inclined to ask about the selection. Thus, for a selection about dogs, the teacher might build upon any observations pupils have made. Then the question might be asked: "How can you tell the difference between a pointer and a German shepherd?" A few tentative replies will lead to the comment: "Let's read to find out what this selection tells us about that difference and about other characteristics of these two breeds." Pictures and other aids that furnish background may be used.

Reading the Selection. The first reading of a selection should be silent. While the pupils read, the teacher moves about, observing individual difficulties and providing help as needed. Notations regarding those needing subsequent assistance may be made.

Following the Silent Reading. Discussion of the selection is frequently coordinated with purposeful oral reading of significant sentences or passages to answer questions about facts and conclusions,

Office
Paper
Books
Librarian
Erasers
Clean-up

Pupils set their own pace in reading.

characters and their feelings or motivations, happenings, and implications. Other questions and activities are used to develop the reading skill or skills being learned or practiced in this lesson. On occasion, provision may be made for further application related to the content or to the skill by work at home or in future lessons. The latter may grow out of the evaluation when, at the end of the activity, the teacher reviews the lesson to see to what extent it accomplished its purpose and to what extent it uncovered strengths or weaknesses.

Workbooks related to the basal reader or skilltexts are useful in providing individual reinforcement exercises for a skill that has been taught. Results should be carefully evaluated to determine whether initial teaching was effective and whether additional practice is needed. Exercises must always be used judiciously, each one being selected and assigned only if it pertains to a skill needing reinforcement or extension.

Using Single-Volume Literature Books. The practice of having the class or group study or read in depth a text of significant literary merit is common at the secondary school level. It will be a new experience for many pupils in grades 5-6. For pupils who are reading on grade level or who are advanced in reading skills consideration may be given to using literary works from those listed in the Appendix as supplements to or as substitutes for basal readers. In introducing this type of reading in common, the teacher is advised to:

Use this technique of in-depth study of fiction, nonfiction, poetry, or drama with a group of pupils whose reading levels vary no more than one or two years.

Be guided primarily by the interest and maturity levels of the pupils in selecting an appropriate book.

Recognize that, while the major aim is to develop literary appreciation, he should be alert to evidences of weaknesses in word-attack and comprehension skills. Such weaknesses should be recorded and supplementary instruction and practice provided.

Adapt the teaching suggestions and other guidance found in the teacher's manual or the bound-in supplement that accompanies many of the single-volume literary selections. Dramatization of the material often enhances interest and improves comprehension.

Using Texts in the Subject Areas. Pupils often manifest a disparity between their ability to read stories and their skill in reading science, history, or mathematics texts. The causes of reading difficulties in the various subject areas include:

Word meanings in content which involves technical terms
A heavy load of fact and concept
A frequent lack of inherent interest and appeal
An assumption of greater background knowledge and understanding than pupils possess
Inadequate knowledge of symbols, graphic representations, abbreviations
Lack of clarity in establishing the purpose for the reading or in giving directions for carrying out the assignment.

Since pupils must learn the skills involved in reading the subject area texts, the teacher tries to anticipate the difficulties before asking the pupils to read. Procedures found helpful to pupils:

Developing Concepts and Related Vocabulary. Firsthand experiences such as trips to museums, factories, stores, etc., are, of course, the best way for pupils to develop concepts and learn the related vocabulary. When this is not possible, good audio-visual aids such as flat picture, filmstrips, movies, programs on radio and television are very useful in providing background content and in enriching vocabulary. The reading which follows such firsthand or vicarious experiences will be more meaningful to the pupils. Even with this extensive pupil preparation, the teacher is careful to select textbooks which suit the general reading levels of a given group of pupils. Ample time for discussion must also be provided with deliberate use of the specialized vocabulary of the subject.

Using a Variety of Skills and Reading Rates. The teacher provides practice exercises to enable pupils to develop the flexibility in reading described on page 82. Pupils are encouraged to use context clues to arrive at the meaning of the many unfamiliar words they meet in the science, social studies, and mathematics texts. Activities to give practice in the use of context clues appear on pages 88-89.

Exploring Subject Area Texts. Through using *social studies* texts pupils learn to identify the author's organizational pattern, e.g., chronological sequence, classification, cause-and-effect, and comparison. The teacher demonstrates how pupils may use the center heads, side heads, and summaries as clues to the author's development of his main idea with its related details. Pupils study the maps in the text and develop an understanding of the map as a whole through interpreting the title, the colors, line patterns, and symbols in accordance with the legend. They also become aware of the relationship between a map and an aerial photograph. Through reading graphs, pictograms, and charts, pupils develop the habit of reading the title first and then using the special symbols such as vertical and horizontal axes, dots, lines, and figures to help them interpret meaning.

Through the use of *mathematics* texts pupils become familiar with the symbols, signs, formulae, equations, and vocabulary that help them to comprehend the printed page. They develop the habit of analyzing a problem to find what is given and what is required before deciding how to solve it. This requires pupils to eliminate those details which, although stated, may be irrelevant.

Science texts also require pupils to analyze a problem—what must be found, what additional information is required, what is to be done to arrive at a solution, what verification must be made. They organize and classify data, they follow directions for making a listing or drawing up tables in columnar arrangement.

Using the Individualized Reading Approach. Some pupils entering the fifth grade are accustomed to the individualized reading approach. This approach may be continued or introduced at this grade level.

The individualized reading approach requires easy access to a wide variety of regular trade books which are generally used in place of basal readers. Pupils select books on an individual basis to suit their interests and abilities. The librarian and teacher cooperate in maintaining a constant flow of new books into the library. The reading period may include one or more of these experiences for each pupil:

Reading a Book Chosen by the Pupil. (In some instances the teacher may offer guidance.)

Conferring Briefly with the Teacher. The teacher asks the pupil to read the title, a caption, a line or two. He may question the pupil about his reactions to the story or some incident in it. The teacher also checks the pupil's word-recognition skill and his comprehension of the story. If necessary he teaches a word-recognition or comprehension skill.

Sharing Enjoyment of the Book. Pupils tell a group the main idea of the story or an incident in it. They may pantomime or dramatize an incident.

Participating in a Group Lesson. If a number of pupils give evidence of the need for learning a particular skill, the teacher groups them for the teaching lesson.

Keeping a Record of Books Read. In some classes the pupil prints book titles and authors' names on cards and places these in an envelope under his name on a bulletin board.

The number of pupils involved in an activity, the length of time a specific activity is carried on, and the combination of activities appropriate in a reading period are determined by the teacher. He must also decide on the parallel program of sequential skills to be taught and selects the skills by referring to the scope and sequence in *Sequential Levels of Reading Skills: PreK-Grade 12*, Curriculum Bulletin, 1967-68 Series, No. 4. (Reprinted 1970.)

Using Programmed Materials. Reading is receiving attention from specialists in programmed instruction who aim to produce materials in which insights into the reading process are provided for pupils step by step through small increments of learning.

Reinforcement of learning is afforded by the pupil's being informed about the correctness of his response with a minimum of delay. An advantage of programmed materials is that they lend themselves to independent work by the pupil after initial instruction and direction have been provided by the teacher. Teaching machines are also available for pupil self-instruction with reading materials.

Using Skilltexts and Workbooks. Suggestions for the teacher in using skilltexts and workbooks follow:

Provide a number of skilltexts. Different skilltexts offer a variety of selections and formats to prevent or reduce the monotony often associated with skill practice.

Select the exercise in the skilltext or workbook in relation to pupil need. The exercise should supply practice and application in a single skill or several closely related ones. Each lesson should be motivated with a purpose that is meaningful to the pupils.

Remember that the material will not teach the skill. The teacher teaches the skill; the books provide additional practice in the application of the skill.

Establish the purpose of the exercise and relate it to reading needs; e.g., a work-study skill needed for the effective use of a subject area textbook.

Guide the group through the first few items if pupils appear doubtful about how to proceed. Read through the directions together. Demonstrate how one or two questions are to be answered.

Set a time limit for completion of the exercise, making it reasonable but discouraging dawdling.

Develop a realistic procedure for checking completed work. Work consistently unchecked degenerates into busywork.

Realize that overreliance on this type of material makes for dull reading.

Using School-Oriented Periodicals and Newspapers. There are numerous magazines and newspapers that are specifically oriented to various levels of the school population. They are often geared to pupil reading ability, catering to the above-grade, on-grade, and below-level reader. These publications make an effort to attract pupil interest in a journalistic type of reading through articles of current interest, fiction, poetry, reprints of articles from other sources. They frequently offer specific hints and exercises for improvement of reading and vocabulary skills.

The periodicals and newspapers are available on a full-term subscription basis by pupils and may be purchased from the school's textbook funds or through special funds set up by parents' organizations.

PROVIDING FOR ORAL READING

Oral reading is vital in reading instruction and an appropriate balance of oral and silent reading should be established. Oral reading in class is essential for pupils at lower levels of reading ability for the purpose of checking word-recognition skills and the fundamental reading comprehension skills. At any level the teacher utilizes selected passages for oral reading to check pupils' abilities in interpreting an author's mood or tone and to provide on-the-spot instruction in the needed skills.

In developing a program of oral reading, the teacher takes into account the following considerations:

Silent reading should generally precede oral reading. The silent reading helps pupils to understand the overall context of the passage. It also helps pupils to decode new words as well as to explore both the ideas and the structured language in which they are expressed, and to form the habit of supplying the normal intonation of spoken language to their silent reading. Thus pupils will be enabled to avoid hesitancy, stumbling over words, or reading word by word with full stress on each.

Oral reading should hold the attention of the listeners. Before reading material of any length, the pupil should have time to practice reading aloud with appropriate pause, pitch, and volume to another pupil or the teacher. Together they discuss the strengths and weaknesses of the pupil's oral reading. Tape recording his practice and listening to a replay, alone or with a classmate, will also help a pupil to evaluate the effectiveness of his reading in the light of previously established criteria.

Later when the pupil reads to a group, he should not be interrupted for correction. If the pupil hesitates over a word, the teacher quietly supplies it and the pupil continues reading. The effectiveness of the pupil's oral reading is measured by audience reaction and attention.

REVIEWING AND REFINING READING SKILLS

Independence in reading depends upon pupil ability to unlock new words whenever they are met and to get meaning from the printed page. Word-attack, comprehension, and work-study skills have been taught in previous grades, but not all pupils became proficient in their use. These reading skills require frequent review and, in some cases, careful reteaching. All the skills must be refined. The reading skills, are, of course, presented so as to maintain the relationship of skills lessons to the major objective of fostering an interest in reading.

Contextual Analysis. Concept development and vocabulary development are closely interrelated. The teacher plans experience through which pupils develop concepts on ever higher levels of maturity. Pupils also need guidance to acquire the correct and precise vocabulary which will help them to organize and integrate material dealing with new concepts. A great deal of material dealing with unfamiliar concepts and a large number of unfamiliar words cannot be presented in a single reading. The teacher introduces these gradually in several sessions.

The context in which a word appears gives it the particular meaning intended by the author, e.g., "*Tap* Jim on the shoulder." versus "Jim got a drink from the *tap.*" Context clues are particularly important for reading in the subject areas where pupils are likely to meet a large number of new content and new words. Pupils are confused by the fact that in mathematics, science, and other subjects familiar words are used technically with new meanings, e.g., *earth* as soil and *earth* as planet. (See p.. 86.)

Skill. TO HELP PUPILS ARRIVE AT MEANING OF NEW WORD THROUGH CONTEXT CLUES.

Teaching Suggestions. Introduce the lesson as follows: Most of you have been enjoying the story *It's Like This, Cat* (p. 275), but the number of unfamiliar words has given you trouble. What do you do when you meet unfamiliar words in your reading?

Do you ignore them? If so, you are likely to misunderstand the author's meaning.
Do you ask someone what they mean? If so, you are dependent on others.
Let's see how we can discover the meaning of unfamiliar words.

Put on the chalkboard a sentence such as: I expected to ride through the jungle, but the enormous size of the pachyderm frightened me.

Help pupils to find contextual clues to the possible meaning of *pachyderm*. (ride, jungle, enormous).

Have pupils check meaning of *pachyderm* in the dictionary.

Introduce words from *It's Like This, Cat.* Put the words–*praying mantis* (p. 133), *placid* (p. 115), *cycle* of time (p. 112)–on the chalkboard.

Guide pupils to arrive at the meaning of each with definite suggestions:
When looking for the meaning of *praying mantis,* read to the end of the sentence, the next sentence, or even the next paragraph for clues such as "It looks almost like a dragon, about four or five inches long. When it flies, it looks like a baby helicopter in the sky."

Elicit from the pupils a summary statement such as: We can learn the meaning of many new words by using the clues given by other words in the story.

Skill. LEARNING TO USE PUNCTUATION CLUES TO WORD MEANING.

Teaching Suggestions. Duplicate material or use literary or content area texts which include a reasonable number of unfamiliar words.

Guide the pupils in their analysis of the material to discover or reinforce the clues to meaning provided, for example, by commas and dashes:

She recognized the constable, the local enforcement agent, by his badge.
A python – a deadly snake – slithered through the grass.

Ask: What words explain the meaning of *constable?* How does the punctuation indicate this? What words explain the meaning of *python*? What punctuation marks indicate this?

Skill. USING THE CONTEXT TO IDENTIFY THE APPROPRIATE MEANING FOR MULTI-REFERENTIAL WORDS.

Teaching Suggestions. Use sentences such as the following for context clues:

Johnny sat on the *bank* of the river and watched Jim dive.
Johnny went to the *bank* for some money.
Johnny said, "You can *bank* on me for that."

Ask pupils to define *bank* as used in each sentence. Have them verify their definitions with that in dictionary. Discuss differences.

Give pupils a dictionary assignment to find two different meanings for words such as *match, crook, run* and to write sentences for each meaning. The sentences may be illustrated and displayed on the bulletin board.

Phonic Analysis. Phonic analysis contributes to word recognition through associating the sounds in words with their letter symbols. To profit from instruction in phonic analysis, pupils must have the ability to make fine auditory and visual discriminations.

The teacher reviews or teaches the phonic elements: short and long vowels; single initial, medial, and final consoannts; initial and final consonant blends and digraphs; blending of consonants and vowels. Pupils move to that level of phonic analysis at which they can:

Hear and identify, note, and recognize consonant blends that represent two sounds: *br, dr, fr, gr, pr, tr; cl, bl, fl, gl, pl, sl; st; sp; tw, sw;* and consonant blends that represent a single sound (digraphs):*ch, wh, ph, sh, th, ng.*

Blend letter sounds within root words, and blend letter sounds onto root words: *cr awl, crawl ing*

Recognize that some consonants are silent, as *k* in *knock, b* in *crumb,* and some have variable sounds, as *c* in *c*at, ra*c*e; *s* in *s*ay, wi*s*e.

Realize that different letters may represent the same sounds as *Ph*ilip, *f*at, cou*gh,* and that long vowels have variant spellings, as *ei, ai, ay, ey; i, ie, uy, y.*

Understand, arrive at, and apply simple generalizations; e.g., if there is one vowel letter in a word, the vowel usually has the short sound unless it is at the end of the word; if there are two vowel letters in a word, one of which is final *e,* usually the first vowel letter has its long sound and the final *e* is silent.

In developing the skills of phonic analysis it is suggested that teachers:

Draw upon vocabulary in material being read, taking the words from context, analyzing them, and putting them back into context.

Use auditory and visual discrimination activities to show pupils that the sounds of letters and letter combinations are determined by their use in a word. Variations in sound, such as the sound of *a* in *cat, car, ago, call* or of *s* in *see* and *rise,* are pointed out to the pupils. Help them find clues for determining which sound to use.

Give pupils the opportunity to discover a generalization for themselves and to find, in familiar reading material, words to which the generalization applies.

Encourage pupils to use the phonetic markings in the dictionary as a guide to pronunciation.

Skill. TO DEVELOP OR REINFORCE THE RECOGNITION AND PRONUNCIATION OF CONSONANT BLENDS: *sn, sp, st, sw.*

Teaching Suggestions. Present the following lists of words:

List 1	List 2	List 3	List 4
snail	space	stab	swam
snip	spear	steam	swift
snore	spike	stub	swoop

Have pupils look at words in each list and underline that part of the word that is the same in each word in that list.

Ask individual pupils to read aloud the words in each list.

Elicit the fact that each word begins with two consonants, each of which is sounded.

Elicit or teach the fact that such consonant combinations are called blends.

Read the following sentences and request pupils to raise their hands when they hear a word beginning with one of these consonant blends:

A *snake* can *sneak* through the grass.
He sailed from *Spain* to find *spices*.
I rode the *steed* to the *stable*.
The *swan swam* across the *swift* river.

Develop the principle of substitution. List the following words on the chalkboard:

rap *fed* *pain* *beet*

Have the words read silently. Then have the first word read orally. Substitute *sn* for *r* in the first word on the board. Have the pupil pronounce the new word. Do the same for the other words, using the remaining blends. The words are changed as follows: rap/snap fed/sped pain/stain beet/sweet

Duplicate the following lists of words; present each pupil with his own copy. Ask the pupils to pronounce the words first in concert, then individually.

snail
snip
snore
sneak
snub

space
spear
spike
spoke
spade

stab
steam
stub
sty
stole

swam
swift
swoop
sweet
swing

Read each of the following words from the board or a duplicated sheet. Ask pupils to draw a ring around the words in each horizontal row that do not begin with a consonant blend:

knack	snack	sack	snag	nag	sag
sail	nail	snail	sat	pat	spat
pill	spill	sill	port	sport	sort
sake	take	stake	store	sore	tore
sweep	weep	seep	wing	sing	swing

Elicit from the pupils the four consonant blends taught or reviewed in this lesson: *sn* as in snail, *sp* as in space, *st* as in stab, *sw* as in swing.

Review the definition of a consonant blend: A consonant blend consists of two or more consonants which are together in a word and must be pronounced together with each having its own sound.

Skill. USING DICTIONARY AIDS–PHONETIC SPELLING, DIACRITICAL MARKINGS, PRONUNCIATION KEY–EASILY AND EFFECTIVELY.

Teaching Suggestions. Using a set of dictionaries, have pupils study words such as *meander* and *cooperation*. Direct attention to syllabication, phonetic spelling, and diacritical marks. For each marked vowel or symbol in a word such as *meander* ask: What word in the key at the bottom of the dictionary page has the same vowel? How is the word in the key pronounced? How then should we pronounce the syllable with that symbol in the word which we are studying?

Select words from material currently being read by the pupils. Provide practice in analyzing the diacritical markings with the help of the pronunciation key. Elicit the pronunciation of each syllable and then of the whole word.

Structural Analysis. This skill involves recognizing a word from its root parts and noting changes that result from adding or dropping prefixes and suffixes. Exercises provide practice with prefixes, suffixes, and roots. Through continued experiences in analyzing words pupils develop the ability to do the following:

Recognize compound words formed with a known and unknown word *(cast* and *downcast).*

Recognize variant forms of known words and the change in meaning resulting from the addition of *er* and *est (player, latest).*

Identify contractions *(let's, can't, don't, it's, isn't, haven't, I've, wasn't, we're, wouldn't).*

Recognize the number of syllables in a word–monosyllabic before polysyllabic–and learn that each syllable has a vowel sound.

Recognize the following 15 prefixes and their meaning:[40]

ab (from)
ad (to)
be (by)
com (with)
de (from)
dis (apart)
en (in)
ex (out)
in (into)
in (not)
pre (before)
pro (in front of)
re (back)
sub (under)
un (not)

Recognize the following suffixes–*age, dom*–with their variant meanings:

leak*age*–the *action* of leaking
post*age*–the *amount charged* for mailing
freed*om*–the *state* of being free
mile*age*–the number of miles
orphan*age*–the *home* of orphans
official*dom*–*all who are* official

Become aware of the changes in function of some words as suffixes are added to them:

the *verb* "to ship" becomes a *noun–shipment*

the *adjective* "happy" becomes an *adverb–happily*

the *verb* "to break" becomes an *adjective–breakable.*

Skill. MASTERING PRINCIPLES OF SYLLABICATION AS A MEANS TO DECODING WORDS.

Teaching Suggestions. Select examples of syllabication and use them to lead pupils inductively to develop a particular principle. Each principle is developed in a separate lesson, is reviewed over a period of time, and is related to class activities. (See Listening, p. 29.)

Examples: *name po ta to missed clin ic*
Principle: A word usually has as many syllables as it has vowel sounds. (In *missed* the *ed* is sounded like *t* and does not form a separate syllable.)

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[40] Albert J. Harris, *How to Increase Reading Ability* (New York: Longmans, Green, 1961), p. 416.

Examples: *down town* *high way*
Principle: Compound words are divided between the root words.

Examples: *un tie* *dis arm*
Principle: A word is usually divided between the root and the suffix.

Examples: *help less* *hope ful*
Principle: A word is usually divided between the prefix and the root.

Examples: *but ter* *dit to* *mon soon* *der by*
Principle: When two consonants come between sounded vowels, the word is usually divided between the two consonants.

Examples: *ho tel* *de duct*
Principle: When one consonant comes between two sounded vowels, the word is usually divided just before the consonant.

Examples: *cy cle* *tur tle*
Principle: When a word ends in *le*, it is usually divided just before the preceding consonant (exception: pick le).

Skill. RECOGNIZING THE RELATIONSHIP BETWEEN PRIMARY ACCENT AND SYLLABICATION.

Teaching Suggestions. Review the concept of the syllable by placing on the chalkboard pupils' names (or cities and countries) which vary in the number of syllables–Elba, Juan, Samuel, Josephine, Anthony, Thomas. Guide the pupils to identify the syllables in each name.

Introduce accent marks by writing on the chalkboard sentences such as the following:

The *con flict* began at dawn. Does my plan *con flict* with yours?
I signed the *con tract* today. The cold weather caused the rails to *con tract*.

Ask individual pupils to read the sentences. Discuss the differences in pronunciation between *con′ flict* and *con flict′* , between *con′ tract* and *con tract′* .

Lead the pupils to understand the association between syllabication and the placement of accent as well as the effect of accent on pronunciation and meaning.

Comprehension and Interpretation. Many pupils will have developed the ability to understand the direct, literal meaning of a word, idea, or sentence. In order to extend the thinking process, however, increasing attention should be given to interpreting or finding meanings which are implicit without being directly stated in the text. This type of comprehension and interpretation means that in these grades:

Getting the main idea *now* includes:

Becoming aware of differing relationships among ideas and things

Grouping related ideas under main thought expressed as a generalization

Extending the ability to perceive relationships between main ideas and supporting details in longer and more complex materials.

Finding and relating details *now* includes:

Using the clue words to identify relationships among details in terms of sequence: first, next, last, for example, but, nevertheless, although, finally, then, to sum up, therefore, however, notwithstanding

Identifying the type of relationship, e.g., chronological or spatial

Being able to recall many details by organizing them into meaningful relationships with each other and with larger ideas through the use of an organizational patterns such as comparison or cause-effect.

Drawing inferences *now* includes:

Inferring the meaning of a simple proverb or maxim and relating it to one's own activities.

Inferring general implications from stated facts

Inferring relationships not explicitly stated.

Reading critically *now* includes:

Distinguishing between fact and opinion

Evaluating sources for validity and reliability

Comparing information from various sources

Making judgments based on previous readings

Using insights from reading to modify values and opinions.

Recognizing propaganda techniques *now* includes:

Becoming aware that printed material may contain inaccuracies or distortions or reflect bias

Identifying slanted or loaded words in reading materials

Comparing points of view on an issue from publications of opposing philosophies

Evaluating valid and invalid advertising claims

Noting the effect of repetition in persuasion.

Specific exercises and lessons for developing the skills of comprehension and interpretation appear in all basal readers and reading skilltexts. Other suggested procedures follow.

Skill. GETTING THE MAIN IDEA OF A PARAGRAPH FROM THE TOPIC SENTENCE WHICH MAY OR MAY NOT BE THE FIRST SENTENCE.

Teaching Suggestions. Use paragraphs in the pupils' reading materials or prepared material such as:

> John was nervous on this, his first day, in the new school. He nearly tripped going up the three steps to the school. He noticed he was wearing one brown and one black shoe. For a moment he thought he had lost his voice. Then he made a mistake and walked through the wrong door.

Which sentence gives the idea of the paragraph? What is this sentence called?
In your own words state the main idea.
How do John's actions prove that he was nervous?
We call these actions "supporting details." Why?

Skill. USING CHAPTER TITLES TO INFER THE CONTENT OF A CHAPTER.

Teaching Suggestions. Distribute to pupils duplicated copies of the contents of a biography of a baseball player:

Chapter 1. Early Days on the Sandlots
Chapter 2. Making the Minor League
Chapter 3. Tryout for the Majors
Chapter 4. Back to the Minors
Chapter 5. Second Chance for the Big Time
Chapter 6. Hero of the World Series

In which chapter would you learn about the player's experiences before he entered organized baseball?

Even before you read Chapter 2, you can tell from the table of contents whether or not the ballplayer was successful in "breaking into" the minor leagues. How successful was he?

From the titles of the other chapters can you tell how successful the player was in his first experience in the major leagues?

What does one chapter title tell about the player's record in the World Series?

Skill. ANALYZING A PARAGRAPH TO DETERMINE THE RELEVANCY OF DETAILS TO THE MAIN IDEA.

Teaching Suggestions. Use a paragraph from a book, one from the unidentified writing of a pupil, or one composed by the teacher for this purpose.

Ask pupils to select the main idea and supporting details. Discuss the relationship of each detail to the main idea and to each other.

Present on rexographed sheets the two paragraphs below. Have the pupils read the paragraphs silently; underline the main sentence or idea in each; draw a single line through the sentence that is irrevelant, i.e., that does not increase the reader's understanding of the main idea.

* * *

When the lights went out all over the city, many people could not get home from their jobs. Elevators did not work. In England elevators are called lifts. Trains did not run. Street lights and traffic lights were not operating and it was dangerous to drive a car. Most people were forced to stay where they were until the lights went on again.

Not a subway train carried passengers over the network of tracks. Only one bus line in this great city was operating. Highways and streets were jammed with traffic. Many people hiked across the bridges in freezing cold to reach their places of work. The bus drivers in Dublin, Ireland were also on strike. New York workers had a difficult time getting to their jobs during the transit strike.

* * *

Ask pupils to read their own compositions and to cross out irrelevant ideas. This activity is described on page 133.

Skill. USING PUNCTUATION AS A CLUE TO BETTER UNDERSTANDING OF WRITTEN MATERIAL.

Teaching Suggestions. Prepare sentences which illustrate the effect of punctuation or the lack of punctuation on meaning. (See page 283.)

Have pupils read silently and then orally sentences such as the following:

Admiral Noy, my parakeet can really talk.   Admiral Noy, my parakeet, can really talk.

I passed the test.   I passed the test!   I passed the test?

Have you heard my sisters laugh?   Have you heard my sister's laugh?

Work-Study Skills. When pupils give evidence of lacking an adequate foundation in the work-study skills, the teacher decides how to meet the sitlutation on the basis of *how many* pupils are *how severely* retarded in *how many* and *what kinds* of skills. The answers to these questions determine which pupils, of any, need to work with the corrective reading teacher and which pupils need only additional periods of instructions in class. In these grades the work-study skills are extended and refined.

Following directions *now* includes:

- Filling out questionnaires
- Carrying out complex directions with frequent checking.

Locating information in printed materials *now* includes:

- Finding and using reference and source materials
- Building own reference file of pictures, articles, etc.
- Using copyright and publishing date in evaluating information.

Evaluating and recalling information *now* includes:

- Evaluating author's background as given on title page.
- Selecting best of several sources
- Using mnemonic devices for recall.

Organizing information *now* includes:

- Classifying material on several bases
- Preparing summaries, outlines; taking notes.

Using graphic representations *now* includes:

- Using bar and line graphs
- Using symbols for reading music, dance, and maps
- Using a variety of map projections.

Skill. FOLLOWING WRITTEN DIRECTIONS.

Teaching Suggestions. Provide duplicated directions for carrying out an activity such as taking a standardized test, filling out a book club order, making something.

Review the following steps: (1) read first for a general idea of what is involved; (2) reread, carefully interpreting and visualizing each step; (3) read again, carrying out each step in sequence.

Skill: LOCATING INFORMATION BY USING THE PARTS OF A BOOK EFFECTIVELY.

Teaching Suggestions: Use a language arts text which contains activities dealing with parts of a book.

Guide pupils to develop the habit of examining the title page, the copyright page, the table of contents, the index, the glossary, the lists of maps and other aids, the appendix, and the frontispiece in each textbook they use. In this way pupils develop an appreciation of the value of each part of a book and the information it provides.

Title Page: What does the title tell about the contents? What information does this page supply about the author? Why is this information significant? Why does the publishing company include its own name on the title page?

Copyright Page: What does the word *copyright* mean? Why is knowing the copyright date sometimes important? How would you react to a textbook with a copyright date of 1917? When might someone want a book with an old copyright?

Table of Contents: Nonfiction–What information does the table of contents contain? How is it arranged? If you are unable to find a specific topic, where would you look? How does the table of contents in a book of fiction compare with that of a nonfiction?

The Index: Pupils with a knowledge of alphabetical sequence and with experience in dictionary usage can find a given item without difficulty. They do, however, need instruction in the variety of ways in which material can be categorized for indexing; for example, information about a ferry might be found under *Transportation, Boats, Rivers, Ferries, Waterways.* Use topics under study by the class, and duplicate a section of an index in the appropriate text. Ask such questions as these: According to the index, on what page is the topic of ____ treated? If you can't find a topic under one word (example: *students*), under what other word might you look for it? *(pupils).* If you find a page listing of 142, 153-6, 180, where is most information on the topic?

Glossary: How is a glossary like a dictionary? Unlike a dictionary?

Appendix: What type of information is likely to go into an appendix?

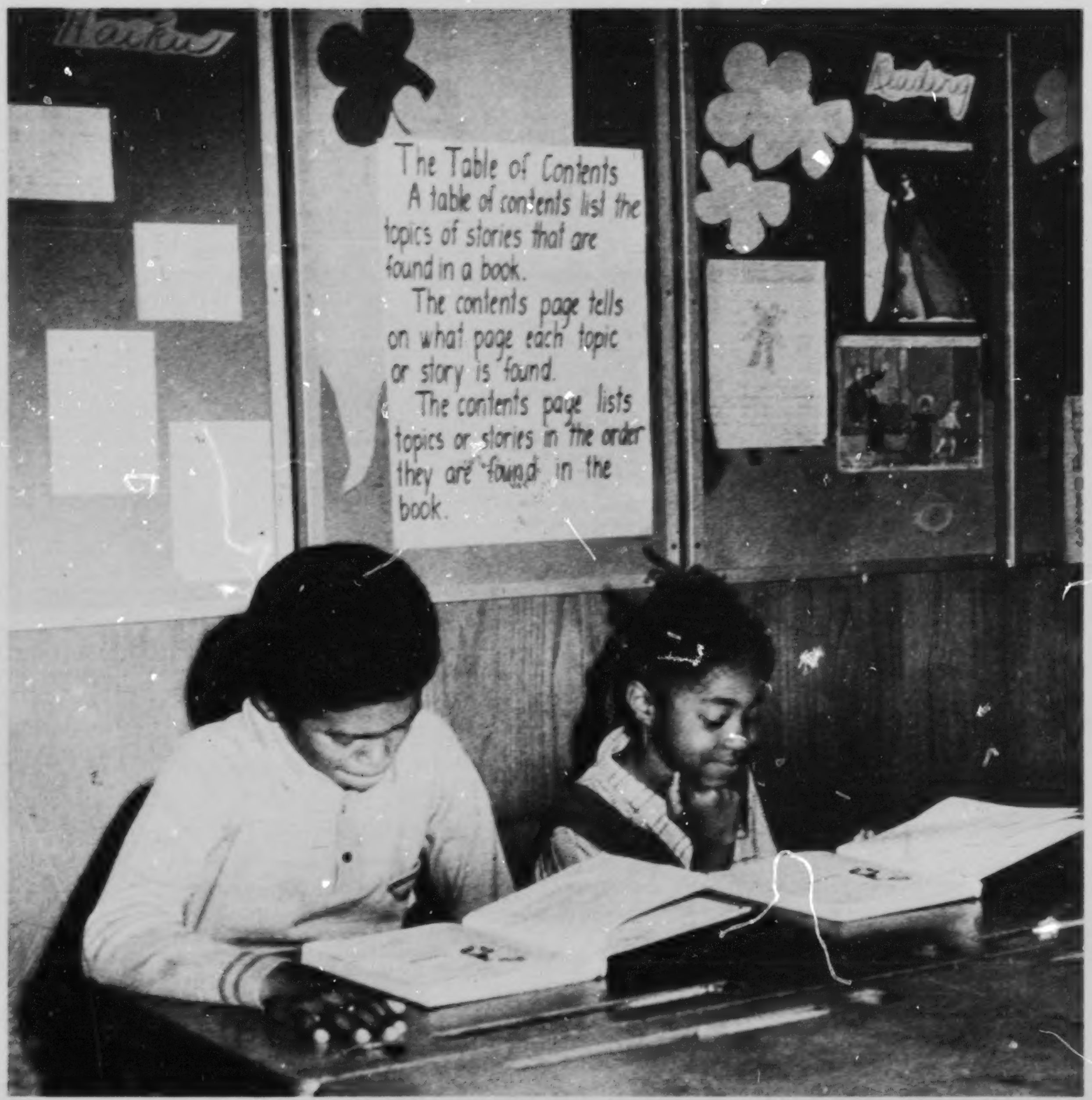
List of Maps and Other Aids: What value does such a list have for the reader?

Frontispiece: Not every book contains a frontispiece. Where one is included, what value does it have?

Skills: USING DIFFERENT TYPES OF MAP PROJECTIONS–POLITICAL, PHYSICAL, PRODUCT.

Teaching Suggestions: Display a physical map. Establish that a map is a visual representation of the earth or parts of the earth. Discuss the part aerial photography plays in mapping the physical features and cultural development of an area.

Introduce each type of map when it relates best to the area being studied: What characteristics of the region does it give? What is this type of map called? What is meant by the legend of a map?


The Table of Contents
A table of contents list the topics of stories that are found in a book.
The contents page tells on what page each topic or story is found.
The contents page lists topics or stories in the order they are found in the book.
Reading

Pupils use the table of contents to find just the right story.

Demonstrate how map symbols help in the reading and interpretation of a map. Have pupils use the scale to help them establish a relationship between what they see on the map and the actual size and shape of the area. Ask pupils to locate specific places on the maps. Help pupils to develop an understanding of the effect of topography and climate on the population.

Skill: USING REFERENCE SOURCES SUCH AS AN ENCYCLOPEDIA.

Teaching Suggestions: Provide each two pupils with a volume of the encyclopedia. Guide the pupils to examine the volumes so that they will note the following:

Alphabetical arrangement of topics–persons by last name (Kennedy, John F.), places by first word (New Orleans)

Guide letters on the binding for topics in the various volumes

Guide words at the top of a page to indicate the first and last topics on the page

Cross references as directions for finding further information in other parts of the encyclopedia

Date of publication: value in appraising whether material is up to date.

MEETING SPECIAL NEEDS IN READING INSTRUCTION

It is important to remember that the skills of all pupils are sharpened and their insights deepened by directed reading activities. But some pupils need more specialized guidance in reading than others. Among these pupils are the pupil who is advanced in reading, the pupil who is below-level in reading, the pupil for whom English is a second language, and the pupil with a divergent speech pattern.

The Advanced Reader. The advanced reader in these grades is characterized by greater independence in his selection and reading of a wide range of materials. He reads to satisfy his personal interests and, in turn, is led on to new fields of interest by his reading. He is developing both on his own and with teacher guidance a personal library that represents the areas of greatest concern to him.

The pupil's ability to use reading as a tool is refined through emphasis on research techniques that increase his efficient use of such reference materials as the dictionary, encyclopedia, almanac, readers' guides. Critical reading skills are heightened by giving a pupil or group of pupils responsibility for such activities as conducting a book column in the class or school newspaper, reviewing children's books and comparing these reviews with those of professional readers, comparing accounts of an important event in several newspapers or magazines, selecting from newspapers, the misleading or inaccurate use of such words as *all, everyone, never.*

Individual and small group assignments with clear direction and responsibility and with dates for completion are challenging and rewarding to pupils with superior reading ability. The able reader can also benefit from materials prepared for programmed instruction because of his high level of motivation and ability to work independently.

The appreciational skills which all pupils should have and which bright pupils, particularly, will be able to develop to the highest degree are described in the section on "Extending Literary Appreciation" (pages 41-78.)

The Below-Level Reader All pupils do not experience equal success in the reading program, and no single cause can be pinpointed for the reading retardation that some pupils suffer. Factors contributing to reading retardation follow:

Physical: vision, hearing, physiological functions, general health problems

Psychological: unsettling and warping effects of unfavorable comparison to other pupils, neglect, overprotection, indifference or rejection at home, quarreling or unstable parents, broken homes

Intellectual: differences in rate of learning, inability to engage in abstract thinking, deficiencies in oral language and in visual memory

Environmental: lack of background experiences, cultural impoverishment, previous experience and background only in a language other than English

School: inappropriate and inadequate programs and materials, overcrowded conditions, disruption of learning caused by pupil or teacher mobility

It is important for the below-level reader to develop a sense of confidence in his ability to become a successful reader. The teacher, therefore, provides reading material that has high interest for the preadolescent, but is easy enough for him to read. Assignments in word-attack skills, enlarging vocabulary, getting meaning, and work-study skills are challenging but within the grasp of the pupil. The teacher also investigates the various reading methods before deciding which approach or combination of approaches to use. Reading may be the core around which the other language-arts activities are based or vice versa, the other language arts may furnish the reading material for the below-level reader. The teacher praises the pupil whenever he has a successful reading experience and is patient with his failures.

The teacher, however, is not expected to assume total responsibility for diagnosing the causes of reading disability. A teacher who finds that a pupil is unable to profit from regular classroom instruction calls upon specialists outside the classroom. The teacher makes referrals through his immediate supervisor to specialists such as the guidance counselor, school nurse, school doctor, school psychologist, speech improvement teacher, and corrective reading teacher.

The Reader for Whom English Is a Second Language. Initial instruction in reading for the pupil learning English as a second language is given through directed reading activities. This method combines oral and silent reading, though the technique of oral reading is stressed. The teacher models the oral reading and the pupil imitates by reading a sentence aloud with normal tempo, stress, and intonation. Once the material is familiar to the pupil he rereads it silently to find answers to factual questions. Directed reading activities continue until the pupil has acquired a good deal of oral control as well as proficiency in handling this type of reading activity. Then, the teacher introduces the developmental type of reading lesson which is primarily silent reading of one or more paragraphs for the main thought. When the pupil functions fairly well in this type of reading, he is ready to participate in the regular class program although he may still require additional help.

The total reading program for second-language learners is described in *Teaching English as a Second Language in the Middle Grades,* Curriculum Bulletin No. 7, 1969-70 Series.

The Reader with Divergent Speech Patterns. Since reading is an aspect of the pupil's total language development, the teacher of reading must take into consideration the relationship of his accustomed oral language pattern, vocabulary and his level of concept development. When these are significantly divergent from school expectations and patterns, special activities are required. The teacher provides firsthand experiences, "action" approaches (creative dramatics, roleplaying, choral speaking), tapes, "talking book" records, listening centers, and films to help pupils become familiar with the vocabulary, the intonation patterns, the pauses and stresses of the English standard in most reading materials. The teacher, however, does not stress the pupil's discarding a nonstandard dialect, but provides, in addition, a standard dialect form which is appropriate for use in school and certain other situations.

The actual skills in a reading program for the pupil with a divergent speech pattern are not different from those in any typical reading program. But in addition to stress on language development, the teacher makes frequent use of reading experience charts to present material dealing with realistic situations familiar to pupils living in an urban environment. The teacher also provides for many periods of oral reading. If the pupil uses a colloquial dialect to give evidence that he understands what he has read, the teacher accepts the speech pattern of the pupil. This is particularly important for the pupil with a different set of homonyms from the teacher's, e.g., pin (to fasten) and pin (to write with); foe (enemy) and foe (for you). The teacher will, however, continue to work on the development of a standard speech pattern with the pupil in special speech training periods.

USING THE LIBRARY

Library instruction in these grades is a concerted operation conducted by the library teacher who best knows the materials and procedures and the class teacher who can best relate the classroom activities to the library program.

The *teacher and librarian* decide:

- The skills to be taught or reviewed
- The activities offering the best learning experiences to a particular class.

The *librarian* participates by:

- Providing orientation to the library early in the term
- Introducing or reviewing the basic library tools when the curriculum requires their use by pupils: the card catalogue, the information file, a thesaurus, books of quotations, the almanac and encyclopedia
- Presenting stories and poems with enthusiasm
- Acquainting pupils with the variety of magazines available
- Attending staff meetings to become informed of teaching trends and to inform teachers of library materials, activities, and acquisitions.

The *teacher* participates by:

- Preparing the class for the library period
- Introducing or supplementing the library period with films and recordings
- Observing and guiding pupils at work in the library
- Following up and reinforcing library instruction with classroom teaching.

The *class* participates by:

Browsing to find an appealing book

Working as individuals or in small groups with the librarians, class teacher or teaching assistant in supervised practice and research

Handling the books with care

Respecting the rules of the library.

USING THE MASS MEDIA

The learning experiences of the mass media are a significant means of getting ideas through reading, listening, and observing. The study of the newspaper, the magazine, television and radio, films and plays is appropriately begun in grades five and six.

The Newspaper. Pupils need guidance in learning how to read a newspaper effectively. The teacher may begin with the reading of the local community newspaper and gradually introduces the pupils to one or more of the metropolitan newspapers:

It is desirable for each pupil to have his own copy of the newspaper. Through the actual handling and reading of the newspaper pupils:

Learn to fold a paper correctly and to turn easily from one page to another.
Gain familiarity with the various sections or pages of the paper, e.g., news, editorials, sports, entertainment, TV, comics.

Use headlines as the key to the content of a news article.

Skim and scan articles for major points.

Identify the what, who, when, where, why, how in the beginning of an article.

Use the index as a guide to the location of specific items.

Analyze the placement of important news on the first page with less important news on succeeding pages; follow the placement of a news story on successive days from the first page to the second, etc.; note the right-hand first column placement of the most important news of the day, etc.

Compare the kinds of coverage on the front pages of different newspapers; compare the treatment of the same event by two newspapers; compare news coverage on radio and TV with that in newspapers.

Read pictures and captions.

Learn the "special" language of the sports page.

The Magazine. Pupils explore magazines available in the school library. The librarian discusses the format of a magazine with them and guides them to note the differences between a book and a magazine, between a story and an article, between a regular feature and a special feature. The classroom teacher also makes magazines available for pupil reading.

Pupils study the organizational pattern used by an author to develop his ideas. They note the vocabulary used in various articles, the sentence structure, the capitalization and punctuation.

A pupil may select a magazine and try to interest his classmates in it. He reports to the group on the nature of the magazine (science, fun, boys, story), giving its name, describing special features, lead articles, the illustrations, and jokes. If the magazine is one that invites pupils to submit stories or articles, the pupil reporter emphasizes this.

Gradually the pupils develop an appreciation of the value of a magazine as a source of useful information and pleasure. Pupils may also become interested in contributing samples of their stories or reports to a magazine.

Television and Radio. Pupils need guidance if they are to raise their level of taste as members of the television and radio audience. Almost every day the teacher should converse informally about the TV or radio programs enjoyed the previous afternoon or evening. This will give the teacher an insight into the programs selected by the pupils and give the pupils an insight into the preferences of the teacher. The teacher should make an effort to view or listen to the choices of the pupils so that he can make an honest and considered evaluation of what they are seeing or listening to.

As an outcome of these talks, the teacher guides pupils to chart the programs viewed or heard over a weekend or on selected evenings. They list the name and type of the program and give it a rating. The pupils submit their individual lists to a small group of pupils for summarizing under classifications such as:

News reports
Comedies
Variety shows
Talk shows

Movies
Cartoons
Documentaries
Educational

Mystery stories
Detective stories
Western stories
Classic stories

Pupils discuss the listings and begin to formulate criteria by which some programs are chosen in preference to others. They maintain bulletin board displays of newspaper clippings about current programs.

Films. Because of the popularity of motion pictures in the theatre or on television, fifth and sixth graders should learn to appreciate the power of films as a universal form of communication. This medium helps pupils, including those with limited verbal ability, to "learn more, see more, hear more and feel more."[41]

> *Informational or educational films* help to keep pace with the knowledge explosion. These films convey information, explain how things work, or provide experiences to trigger discussion. An example is *New Cop, New York* produced by the New York City Bureau of Audio-Visual Education to describe the responsibilities and opportunities of being a policeman. Another is *Water's Edge,* which describes the movement of water from icicle to the oceans with the accompaniment of a flowing musical score. It adds an affective dimension to cognitive learning. The teacher might try to find out how much impact this artistic presentation has on what pupils remember and on their continuing interest in the topic.
>
> *Dramatic films* tell stories in a vivid manner, causing viewers to identify with one or more characters and to feel as if they are living the action of the plot. By using short films such as *The Red Balloon, White Mane, A Christmas Carol,* the teacher may lead pupils to appreciate the art of the filmmaker. Through guided observation and discussion, pupils become aware of the devices used to introduce a setting (a sweep of scenes, music, lighting effects), to develop characterization (the acting, use of contrast), to depict mood (lighting, music and sound effects, cutting of scenes).
>
> As pupils become interested they begin to discuss and evaluate the dramatic films they see outside of schools.

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[41] A quotation from Susan Sontag in "Toward an Extension of Film and Television Study" by John M. Culkin. *Audiovisual Instruction:* January, 1968.

Documentary films are a "slice of life" transferred to film form. The father of documentaries is Robert Flaherty, who lived among the Alaskan Indians and made a record of their way of life with integrity and sensitivity in *Nanook of the North.* Documentaries do more than present information; they build attitudes and arouse emotions. Many fine documentaries are shown on TV.

In presenting a film the teacher introduces it as the work of a particular filmmaker or as an illustration of a film genre. During the showing there is a minimum of distraction or comment so as to give each viewer the opportunity to react in his own personal way. Following the showing there is a brief pause for reflection and for grasping the total impact of the film. Then the teacher may lead off the discussion with an open-ended question: How did the film impress you? or What was the producer of the film trying to say? In their responses pupils reveal their personal insights and feelings. It may be difficult, at first, for some pupils to put their feelings into words. The teacher encourages these pupils to express themselves even though they speak in incomplete sentences or use imprecise words.

Plays. Through television, "live" theatrical performances given in school as well as school-sponsored trips to the theatre, pupils become aware of the entertainment value of plays or drama. Drama is a special form of storytelling that eliminates descriptive passages, but uses dialogue, action, and setting to carry the plot and set a mood.

In reading plays encountered in books, pupils learned that dramatized stories are written according to a particular format: a cast of characters, a number of scenes and acts, dialogues and interaction among characters. They recognize that stage directions provided by the author are usually enclosed in parentheses. On the other hand, seeing a play on the stage or screen extends the pupils' understanding of the plays they have read. Pupils are more alert to the action and dialogue of the characters, to the number of acts and scenes, to the setting and mood. Pupils identify various kinds of plays as comedy, musical, mystery, tragedy. The greater the number of plays that pupils see, enjoy and later talk about, the greater will be the pupils' ability to evaluate the quality of a play in simple terms - excellent, good, fair, poor and give their reasons for the evaluation. Pupils also grow in their appreciation of the qualities of a play as they engage in creative dramatics and the staging of scripted plays for their own enjoyment and the entertainment of others. (See p. 125.)

EVALUATION OF READING PROGRESS

The effectiveness of long-term and day-to-day planning and teaching depends in large part on the teacher's knowledge of each pupil's reading status and instructional needs. For most of the pupils in our schools, a program of informal testing and observation and of formal standardized testing forms the basis of evaluation in reading. Above all, the appraisal of reading skills should not be thought of in mechanistic terms; it would be erroneous to suppose that a specific procedure could be followed unvaryingly. The situation, the skill under consideration, and the available material suggest the techniques of evaluation the teacher uses in studying pupils.

For example, the pupil's performance on a job frequently offers clear clues. If the pupil has worked for a few sessions on a series of tasks that give practice in following directions and has performed quite well, it is wasteful to have him go on with the exercises even though the booklet has dozens more. He is obviously able to perform this particular task and is ready to undertake something else.

In assessing the reading ability of non-English-speaking children, it should not be assumed that they cannot read at all. They may already have some reading power in their own language, and a brief test in a book in that language may yield surprising results. On the other hand, bilingual children may be able to read English orally but may not understand the meaning of what they read.

Informal Measures. The evaluation of pupils' reading should never be regarded as a one-time occurrence that consists of administering and scoring a standardized test. By far the most important evaluation is that which occurs all through the year in the day-to-day classroom activities. In general, the two avenues for the teacher in this ongoing evaluation are his careful observation of the pupil and the informal tests he uses as needed.

Informal Observation. This procedure is described on page 80. Observation will answer questions such as the following: What is the pupil's attitude toward reading and towards improvement of his reading? Does he need special motivation? In what kind of subject matter is he most interested? Can he work independently? Is he persistent about finishing a job he has begun? Is he indifferent in doing his assignments? Does his attention to a task often wander?

The Informal Textbook Test. This test is a valuable aid to the teacher in many ways. Like all procedures, teachers need considerable practice in using this aid before they become sufficiently proficient to assume that the results approximate accuracy. Furthermore, since teachers may differ in what they consider to be a reading error, the informal test is not objective, and the grade level it yields should be regarded as a useful instructional aid and not as the equivalent of grade norm. Besides, some errors are more serious than others. If Jane reads, "During the summer, plants storyfood for the following spring," she not only needs help with the word store, but more important, has not learned always to read for meaning – a very serious deficiency.

At the beginning of the school year, the test is used:

To determine a pupil's instructional reading level
To aid in requesting appropriate reading material
To diagnose abilities and deficiencies in skills
To aid the teacher in grouping children for reading.

During the school year, the test is used:

To move a pupil from one instructional level to another when reading material is too easy or difficult
To evaluate his mastery of skills taught
To determine the instructional level of a newcomer
To complete the record of a pupil being transferred.

At the end of the school year, the test is used:

To evaluate a pupil's reading progress
To complete his reading record before sending it on
To provide supervisors with information that will help them in planning their next school organization.

Testing at or above the pupil's level

Conditions. Each test is to be administered individually. Other pupils should not hear the responses.

Materials. Obtain basal readers in a specific series, ranging from one year above the child's reading level, as noted on his Reading Record. Use, if available, the free Informal Textbook Test pamphlet prepared by the publisher of the series being used (this pamphlet indicates by page numbers the selections best suited for use in tests and provides suitable comprehension questions for each indicated selection).

Or prepare an original test: (a) Select a passage of about 100 running words in a story without too many unfamiliar concepts; (b) Prepare four comprehension questions based on the selection, including literal meaning and finding details, getting main idea, drawing inferences, and reacting to the story.

Procedure. Choose a basal reader corresponding to the pupil's instructional level as noted on his Reading Record. Introduce the selection, establish rapport, tell a little about the story, tell the proper names, and ask the pupils to read orally without previous silent reading.

Scoring. Note and count errors as follows:

Nonrecognition Errors. Each different word a pupil does not know (tell him the word after five seconds) or mispronounces counts as one error. Words mispronounced because of foreign accent are *not* counted as errors.[42]

Addition Errors. Count as one error all words the pupil adds, regardless of the total number of additions.

Omission Errors. Count as one error all words the pupil omits, regardless of the number of omissions.

Endings Errors. Count as one error all endings the pupil omits, regardless of how many endings are omitted.

Interpreting the Informal Textbook Text

If a pupil makes fewer than 5 errors, repeat the test on a reader at the next higher level. Continue until the level at which he makes about five errors is reached.

If a pupil makes more than 5 errors, repeat the test on a reader at the next lower level. Continue until the level at which he makes about five errors is reached.

If the pupil makes about 5 errors, then ask the four comprehension questions. A score of 75 percent or higher indicates that this is the pupil's instructional level. If he scores lower than 75 percent and

If the pupil is at or below third-year reading level:

Prepare another test of 100 running words from a story at the level on which he scored about five errors.

Have the pupil read the new selection silently.

Ask him four comprehension questions.

A score of 75 percent or higher indicates that this is the pupil's instructional level; but if the comprehension score is lower than 75 percent, then assign him the reader one level below the one used in this test, for this is the pupil's instructional level. Work closely with him on his comprehension skills.

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[42] Consistent mispronunciations due to the use of nonstandard English or foreign language patterns which do not impair the meaning are not considered as errors. Errors of this type are considered speech errors rather than reading errors, e.g., When I passed by, I read the posters may be read orally as When I *pass* by, I read (red) the posters (nonstandard but correct). The reader's use of past tense of *read* indicates that he understood time indication of *passed* even though he pronounced the word as *pass*.

If the pupil is above third-year reading level, follow the procedure just outlined but use three pages in a story instead of just 100 running words.

Samples of reading material not only furnish an idea of the student's general reading, but also serve diagnostic purposes. Using a sheet for each student, the teacher records the student's errors as he reads from the book, noting such items as words miscalled or not attempted, hesitations, repetitions, poor phrasing, unfamiliar phonic elements, and responses to various types of comprehension questions. Such a procedure, particularly for poor readers, contains valuable clues to individual instruction. Illustrative questions that the teacher may well ask include: In what basic reading skills is this pupil deficient? For which new and higher basic skill is he ready? What specific work-study skills can he use? Which skill should I teach him now?

Formal Measures. Standardized tests are those for which a standard or fixed procedure for giving and scoring has been established, and for which norms are available. Standardized tests in reading are given each year in grades 2-9.

The test manual supplied with the reading test generally gives a good deal of information about that test and about tests in general. It tells how the validity (whether the test measures what it claims to) and reliability (consistency of measurement) were established.

Of particular importance is the term norm – a concept often misunderstood. A norm is not a grade standard nor a passing mark. It is the statistical average for the general population of the city or state or region or nation in which the test was standardized. The test norm for a grade means that, on a particular test, half the children in the test sample got a raw score at or above a certain point, and half got a raw score at or below it. Ignorance of the fact that a norm is not a grade standard sometimes leads people to the erroneous assumption that all children can and should reach the norm or be considered to have failed.

Nobody expects all children to be exactly at the average for their grade, whether in height, weight, or reading. The value of norms is that they help compare the child with other children in the same grade, and compare him with himself in terms of his own rate of progress. The teacher will have to rely on his own judgment – supported by data available on cumulative record cards – of each pupil's capacity for learning.

Explicit instructions for giving the standardized test are also contained in the manual accompanying each test. In order to preserve the validity of the test, it is necessary that the teacher follow these directions precisely. Most of the standardized tests given in New York City are scored by machine. The teacher uses the test results to:

Determine the range and levels of reading achievement in his class by listing scores in sequential order

Compare the present status of each pupil with his previous status and thus study growth

Assist him in reporting pupil achievement to parents

Supplement his estimate of each pupil's achievement

Help him group the class for instructional purposes

Plan instructional programs and choose materials for the superior, average, and slow-learning pupils, pupils for whom English is a second language or pupils who speak nonstandard dialects of English

Identify specific weaknesses in reading skills for the class or individual pupils.

Every teacher would benefit from studying the actual test papers after they have been rated to find out what is behind the test scores for his class and for each pupil. The number of clues he recognizes will vary with his experience, his understanding of the nature of the tests, and his knowledge of the pupils.

Standardized tests frequently present more than average difficulties to those pupils who:

Have come recently from rural areas of the southern United States or similar places. Many of these pupils have different cultural backgrounds and limited school experiences

Speak nonstandard dialects of English

Speak English as a second language.

In addition to a vigorous program in language arts, such pupils need orientation to and preliminary experiences in test taking. At periodic intervals the pupils should take a teacher-made or committee-made reading test similar in format to the nationally standardized test given annually to pupils in grade 5 and above.

Children's newspapers also provide reading tests which give pupils practice in marking a separate answer sheet as they must do for nationally standardized tests. Teachers are advised that it is unethical however, to administer or discuss with pupils a parallel form or the specific form of the test to be used in a citywide survey of reading or any other subject.

The evaluation of reading is an important objective. A number of techniques have been suggested. Through a day-by-day application of these techniques, the appraisal of children's growth and needs in reading can help improve the achievement of all learners. A sincere belief that pupils can and will improve, communicated to them by manner and voice as well as words, is an important ingredient in the process.

EXPRESSING IDEAS: THROUGH SPEAKING AND WRITING

Language develops best in an atmosphere of mutual respect, wide tolerance for language limitations, and recognition of the value of ideas, however poorly expressed. Provision is made for all pupils to contribute and participate as well as to experience the satisfaction of having their ideas considered worthy of discussion and possible acceptance. Satisfactory participation in discussion and group composition encourages thoughtful review and conscious evaluation of individual and group experiences.

The teacher's judgment helps him to balance the importance attached to encouraging pupils, on the one hand, to talk and listen and, on the other hand, to develop correct vocabulary, usage, and sentence structure, especially in writing. He walks a delicate line between interrupting the speaker for correction and ignoring an error in order to build the latter's self-confidence and security. The teacher does not stultify the natural exchange of ideas by always insisting on a complete sentence in oral communication. He helps pupils to observe the differences between oral and written language. In particular, the teacher helps pupils to recognize that oral communication is largely dialogue in which single words or phrases are meaningful and acceptable, whereas written communication is, at least temporarily, one-way communication and calls for complete sentences.

Speech in Action

The language arts program stresses the genuine communication of ideas about matters of interest to the pupils. Conversation and discussion are particularly important because they are the most frequently used forms of oral expression in out-of-school communication, involving exchange and interaction among those participating. These forms of speech in action provide opportunity for exposition and clarification of viewpoints and values, influence attitudes and behavior and help people to understand one another. When it is a great strain for a non-English-speaking pupil to be in an English-speaking environment throughout the school session, the teacher allows the pupil to speak, at times, in his own language. The speech in action program also provides instruction and practice in reporting, choral speaking, and dramatics.

CONVERSATION

THE TEACHER	*THE PUPILS*
Develops concept of conversation as a two-way process of speaking and listening and the most frequently used mode of communication.	Identify conversation as a friendly "give and take" of ideas between two or more people who are both speakers and listeners.
Presents pictures of people conversing as they engage in various types of activities.	Observe pictures; infer what people may be saying to each other.
Reads example(s) of conversation from literature.	Listen attentively; tell what made (did not make) the conversation interesting and effective.
Plans a dramatization of a structured situation to demonstrate misunderstanding arising from an ineffective conversation - two in a group of three converse with one not participating; a busy teacher answers "yes" to the ridiculous request of a group of pupils to play all afternoon.	Become aware that excluding one person from a conversation is discourteous; that attentive listening is necessary for an effective conversation.

Pupils enjoy a moment of quiet conversation with the teacher.

THE TEACHER	*THE PUPILS*
Elicits from pupils the requirements for a good conversation.	Suggest: talking about things of interest to others as well as to yourself; telling the truth; meaning what you say; being kind and not making fun of anyone or calling names; listening carefully; being interested in the ideas of others; telling a joke or riddle.
Encourages groups to plan and present a realistic conversation that might occur in the supermarket, at home between mother and child, on the playground between friends.	Incorporate suggestions into classroom skits.
Establishes a classroom climate and control in which pupils feel free to converse when it is appropriate, to clarify their thinking on what they have seen, read, or heard.	Know there are times during the school day in which they may quietly exchange ideas with one another.
Suggests pupils make a one-day survey of actual conversations between pupil-pupil, pupil-teacher.	Become aware of how often they wish to make a comment or ask a question but hesitate to do so and also how often they interrupt the class with needless or noisy conversation.
Discusses classroom situations in which valid pupil-to-pupil talk might occur.	Explore opportunities during day in which they should not hesitate to converse quietly. Prepare a chart of various situations, e.g., commenting on a story, evaluating a neighbor's composition, carrying out an experiment.
Sets up several group demonstrations of classroom conversations - pupil to pupil and pupils within a group. Provides time for planning and practicing.	Observe the group's performance. Evaluate it: Was the conversation appropriate and necessary? Were the pupils courteous to each other? Did the pupils listen to each other? Did the pupils use precise language (not "whatchamacallit" or "thingamajig") in describing or referring to people, things, events? Did they use their eyes, hands, etc., to be meaningful? Did the conversation disturb others in the group? Did the conversation last too long? Did the participants return to their assignment?
Guides development of a code of standards for holding classroom conversations.	Set up a set of rules to guide classroom conversation: Speak in low voice. Converse only when necessary. Avoid loud laughter and arguments.
Shows approval of pupil efforts to control random conversation, but is aware that pupils may need frequent reminders and evaluations.	Grow in self-control as they accept individual responsibility for carrying out code. Realize that privilege of conversing with a neighbor carries the obligation not to disturb others.
Encourages free interchange of ideas within groups, between herself and small groups.	Grow in ability and confidence to converse with others. Speak spontaneously and freely.

THE TEACHER	THE PUPILS
Tapes conversation with small groups. Allows pupils to get started and builds conversation around their initial topic, gradually introducing other subjects. Is a good listener. Keeps conversation moving, relating comments or questions to pupil's remarks; draws out the shy and restrains the monopolizer; uses pupils' names; guides them to end conversation at appropriate points.	Listen to what others have to say; respond courteously; comment or extend other pupil's remarks by asking questions or telling something similar; are aware of those who speak too much or too little. Learn to change subject to something of interest to others as well as to themselves; to enliven conversation by telling a joke or anecdote; to participate or to refrain from monopolizing.
Replays tapes for group and at times for class listening; guides evaluation of ideas presented, language used and amenities observed.	Use names of teacher and other pupils, precise descriptive words, some current acceptable slang.
	Enjoy hearing what they have said. Place value on their ideas; become aware of need to present them in such a way that others will listen to them. Understand that it requires greater attention to listen with comprehension when person's gestures or facial expressions cannot be observed.
Finds time during day to converse with individual pupils on matters of personal concern.	Are pleased with teacher's interest in them.
Provides opportunities for pupils to obtain information through the use of the interview.	Understand that interview is a special form of conversation used only when the possible learnings warrant the time that the technique demands.
Arranges for the interview by letter, telephone or person-to-person contact.	Set up the purpose of the interview and decide on a definite time and meeting place.
Guides the formulation of clear-cut pertinent questions; records suggestions and questions on board.	Contribute suggestions of what they expect to learn from the interview. Use precise vocabulary, avoiding vague terms. Rephrase statements into questions.
Calls for volunteers to dramatize an interview; provides time and place for pupils to plan and practice the interview.	Observe the dramatized interviews in which one pupil assumes the role of *interviewer* and another the role of *interviewee.*
Is an interested observer of the dramatization; does not comment during it.	Realize that the interviewer in the class situation carries the burden of the interview as he: Introduces himself to the person to be interviewed. Makes an opening remark of interest to the interviewee. States the purpose of the interview. Asks his questions from his cue cards one at a time, listens to the answer, makes notes. Closes the interview with "Thank you." Says "Good-by" and leaves promptly.
	Realize that the interviewee in the class situation: Is pleasant to the interviewer. Answers questions clearly. May ask a question of his own. Indicates when interview is over if interviewer is lingering.

THE TEACHER	*THE PUPILS*
Leads an evaluation of the dramatized interview.	Discuss how the pupil interviewer can improve his techniques through considering such questions as: Did he maintain a natural, easy posture? Was his voice audible and natural? Did he observe the amenities? Did he get the information he wanted?
Helps an interviewer to plan carefully for his real interview and subsequent report to the class. (There are times when the teacher may suggest that the pupil send a letter of appreciation to the interviewee.)	Await with interest the report of the pupil interviewer who plans his report according to the suggestions on page 112.
Calls attention to interviews on television.	Watch public affairs and news programs where interviews are held. Evaluate in the light of standards previously developed.

DISCUSSION

Reviews the meaning of discussion through experiences with the technique.	Recognize that discussion is more or less organized group talking directed to a (one) matter of common concern in which they exchange ideas for the purpose of reaching a clearer understanding of the topic or problem.
Initiates a discussion early in the term by utilizing a current class problem such as inability to work well in groups, value of homework, decision on class trips.	Are interested in examining the problem and finding a solution.
Notes the strengths and weaknesses of the pupils as they carry on the discussion.	Show their awareness or ignorance of discussion techniques: Stating the problem Keeping to the topic Using a pattern for recognition Facing person addressed Using person's name in speaking Disagreeing courteously Finding a solution to the problem or recognizing that a solution was not found.
Guides evaluation of discussion - content and techniques; calls attention to need to organize ideas and to "sell" them to others through language; suggests a signal to be used when quiet is to prevail.	Suggest that more pupils should: Talk (contribute) Explain their ideas better Listen carefully and not repeat what someone else said Direct presponses to other pupils as well as to teacher Wait their turn.
Encourages pupils during the year to propose topics and problems they wish to explore; guides selection of other topics appropriate to pupils' interests in literature, social studies, community problems, current events.	Offer topics and problems of real concern to them: home and/or school regulations, shakedowns and bullying by other pupils, narcotics, name-calling, stealing, use of leisure time, lack of play areas, spending money, such abstract

Puppets help build self-confidence in speaking.

THE TEACHER	THE PUPILS
Forms small groups interested in similar problems.	ideas as honesty, bravery, cowardice, loyalty, patriotism, rights and responsibilities, fact vs opinion.
Guides delimiting of topic or problem.	State topic clearly and simply; write it on board; explain terms, if necessary.
Urges pupils to read or listen to a variety of opinions and to use these in forming a judgment.	Decide on main points to be covered; list these; add others as they emerge in discussion.
Allocates time in proportion to importance of topic, conclusions to be arrived at, skills being developed. (Arriving at conclusions and planning action may take but a few minutes in one case and in another situation may require a much longer time.)	Recognize that sharing ideas can be an important way of learning to understand, however, that talking for the sake of talking is not acceptable; that it is the value of the learnings that justifies the time used for discussion.
Leads discussion, encouraging creative thinking. Is aware that in most classes keeping to the topic, asking skillful questions, developing inferences and establishing relationships require the mature informed judgment and leadership of the teacher. (After many experiences with discussion techniques some perceptive fifth and sixth graders can be trained to act as discussion leaders.)	Grow in ability to express their ideas and defend their viewpoints, accepting their responsibility to speak the truth and evaluate the accuracy of what they hear. (Meet in small groups to discuss books which have been read by each member of group or to talk over a matter of mutual interest.)
Gets discussion off to a lively start by opening remarks.	Participate with interest when they have the conviction that a solution or an understanding of the topic or problem depends upon them.
Channels responses by using a variety of questions:[43]	Listen, think, develop ideas and respond according to kind of questions asked.
Factual question–(who, when, where, what)–one acceptable answer based on observation or known facts.	Answer in single word, phrase or sentence; check accuracy against facts.
Convergent question–(why) a reasonable answer based on case-effect relationship of known facts.	Detect casual relationships, base answer on their observations.
Divergent question–(What other way.....; What might happen if.....; How would you explain.....) Many acceptable answers based on facts, inferences, experiences, abstract thinking.	Draw inferences from stated or observable clues. Speculate on possible conclusions, generalizations, solutions.
Evaluative question–(What makes this a poem? Do you think...should have behaved as he did?) Many acceptable answers based on aesthetic appreciation or ethical values.	Are developing their own standards for judging a story, poem, painting, music, personal actions.
Reminds pupils to use discussion techniques, e.g., listen so as not to repeat what has already been said.	Have confidence in their ability to carry the discussion forward by sharing information and points of view, directing questions and comments to other pupils more often than to the teacher; using the amenities; listening attentively to speaker.
Accepts natural speech of pupils and does not interrupt for usage correction. (Has special periods for correction.)	

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[43] James J. Gallagher, "Research on Enhancing Productive Thinking" in *Nurturing Individual Potential* (Washington: Assn. for Supervision and Curr. Development, National Educational Assn. 1964) pp. 52-53.

THE TEACHER	*THE PUPILS*
Strives for maximum pupil participation, involving the non-participant by direct questioning and checking the monopolizer. Adapts questions to ability of pupils.	Are willing to participate because they know that responses sincerely given will be respected and discussed.
Encourages pupils with a smile, nod; praises an original or creative solution even if not feasible at the time, but discourages flip so-called original responses which do not reflect considered thinking. Brings discussion back to topic if the pupils wander from it; reminds pupils to support main idea with details. Ends discussion when it is aimless.	Try to organize their ideas before expressing them. Show understanding of time sequence, cause-effect, comparison as they think through a problem. Suggest original and tentative solutions when they know their sincere comments and opinions will be respected by teacher and classmates. Ask questions to clarify ideas.
Steps into discussion whenever necessary to supply information, bring up relevant phases, correct inaccuracies, terminates irrelevant discussions. Summarizes when a major point has been explored; watches time involved. At times encourages formation of a tentative judgment; at other times suggests suspension of judgment.	Become aware of the responsibility of participants in a discussion to have some background information on subject or to be familiar with the problem; to add to what someone said; to clarify a point; to speak clearly and audibly. Recognize the role of the leader in keeping the discussion alive and moving.
Suggests causes for differences. Helps pupils to resolve differences without minimizing them, discourages "either/or" thinking.	May present opposing points of view; learn to defend or justify their position and respect the views of another; begin to recognize some forms of bias or emotional appeal as they listen to others; modify or change a viewpoint.
Helps group to summarize; makes a record. Identifies any changes in judgment.	Accept responsibility to draw conclusions based upon information or experiences. The discussion may result in conclusions or agreement on a problem, a set of standards, plans for action to be taken.
Guides pupils to develop a set of basic values that will help to guide their thinking and actions in matters of public and personal concern.	Develop their own set of principles based on an understanding of the importance of each one in contributing to the common good and welfare of society.
Stimulates pupils to observe group discussions.	Become aware of use of discussion in a variety of situations.
Assigns as homework a scheduled TV discussion program. Asks them to note a particular item, e.g., the statement of the problem, the amount of participation, the role of the leader, the resolution.	Have a definite reason for watching the show; grow in understanding of the techniques of discussion as they observe the participants (define the problem, examine the problem, find possible solutions, decide on a course of action).
Calls attention to use of group discussion in the study of social studies, current events.	Recognize the part group discussion played in the: Declaration of Independence, the writing of the Constitution, labor meetings, school and community meetings.
Takes class on a trip to the General Assembly of the United Nations.	Observe formal group discussion. Note the amenities used; the effect of emotion on voices of participants; become aware of four official languages; listen to the English translation.

INFORMAL REPORTING

THE TEACHER	*THE PUPILS*
Reviews techniques for giving an informal report.	Show their understanding and awareness of what makes an informal report effective.
Presents a purposefully vague and disinterested report on a personal experience.	Note that the account of the personal experience was dull; that the teacher was not specific and used such terms as "whatchamacallit" or "whatshis name"; that the teacher's voice was monotonous.
Asks for evaluation of his report and suggestions for improvement.	Suggest that speaker must include specific details; that topic must be of interest to speaker as well as to listener; that reporter should speak in such a way that audience will be interested in listening; that a short report is preferable to a long one that has too many details.
Invites pupils to volunteer to give reports on recent neighborhood or playground incident. Briefly displays a picture of an action scene involving groups of people; removes picture and asks for recall of observations.	Are aware of the variety of details which each reporter includes; realize importance of observation in presenting an accurate report; realize that some see many nonessential details but may not get the significance of the whole nor see cause-effect relationships.
Encourages pupils through the year to give spontaneous reports on experiences they think others will enjoy hearing about.	Choose appropriate topics. Try to use attention-getting opening sentences to make report interesting; include only relevant details; guide organization by following such cues as Who? When? What? How? Why?
Leads pupils to recognize relationship between thinking and language.	Develop a friendly poised manner and practice adapting their tone of voice to convey precise meaning, realize that their use of language influences listeners.
Compliments pupils on some aspect of the report. Occasionally asks pupils to evaluate report.	Recognize when a report has been effective. Are becoming alert to shortcomings. May be motivated to improve through discussion of techniques.

PLANNED REPORTING

Reviews with whole class the techniques for planned reporting developed in previous grades.	Understand that a planned report should: Give new or additional information about a social studies topic, a science experiment, a current events topic, a matter of special interest, or how-to-do project. Arouse interest in the subject. Stimulate thinking and informed discussion. Contribute to the solution of the problem or a better understanding of the topic.

THE TEACHER	*THE PUPILS*
Guides identification of a topic about which class needs additional information, e.g., in discussing symbols as a way of conveying meaning, many questions arise and finally the topic "How do symbols express ideas?" is written on board. (See Language, p. 2.)	Recognize that further investigation of the topic will lead to a better understanding by all pupils. Know the topic which is to be explored.
Lists questions to guide research and keep pupils on the topic.	Frame questions which will give desired information.
Elicits sources of information.	Suggest language and social studies texts; encyclopedias; advertisements, symbols in stores, on trains, buses, streets, bridges; motion pictures, TV.
Gathers much of the material for pupil use, e.g., calls Transit Authority for subway signs. Encourages pupils to find other materials.	Look over material; select what they think will give desired information.
Assigns each guide question(s) to several pupils; forms groups so that all questions are represented in each group. Reviews group procedures; assigns each group to specific location. Asks group to select chairman.	Are aware of and adhere to rules of behavior: follow established traffic rules in changing to group seats; have all necessary materials with them. Recognize function of leader is to help group move ahead in answering questions and organizing a report.
Provides time (one or two periods) to use material. Notes pupils' ability to use table of contents, index, chapter headings, paragraph subheadings; key or fact index in encyclopedia. (Plans future teaching lessons to correct weaknesses.)	Locate information in texts, etc. Read rapidly to get general idea; reread for details, keeping problem and questions in mind. Observe advertisements to get main idea; find relationships. Take notes to answer question assigned.
Moves from group to group -- advising pupils on content and illustrative material.	Talk over how to organize information and present reports.
Calls for a few groups to volunteer to report; introduces the series of speakers in each group; shows relationship of each report to general topic.	*Who Serve as the Committee* Stand in front of room Know their reports Speak clearly Use illustrations or chalkboard.
Sits in rear or side of room as member of audience.	*Who Serve as the Audience* Are prepared to listen to the report. Ask questions to clarify meanings or check facts or sources. Express agreement or disagreement.
Guides evaluation of the reports.	Tell what they like about the reports–organization of information, highlighting of certain facts, manner of presentation, use of illustrative material. Indicate gaps in information, inaccuracies, poor organization of ideas.
Summarizes learnings.	List new or additional information they should all have. Are stimulated to look up more information.

THE TEACHER	*THE PUPILS*
Provides many opportunities for each member of a group to give a report.	Become experienced in presenting individual reports as part of a committee.
Listens with interest to each report.	Are able to:
Corrects (quietly) any misstatement of facts or inaccuracy of information, e.g., map locations.	Give a report in their own words within the allotted time Keep to the topic
Steps in when necessary to keep reports moving and to relate individual reports to one another.	Have an interesting opening Include a summary of the important points in the presentation
Notes quality of audience participation and weaknesses of reporter.	Handle illustrative material easily or have a helper.
Leads discussion. Encourages many pupils to participate.	Comment on ideas expressed; do not repeat remarks made by another pupil.
Develops techniques for giving a group or committee report.	Demonstrate that a group report enables two or three pupils to give the results of a committee's research.
Facilitates committee work by use of assignment sheets, book lists, standards, pupil leader, and other devices.	Are familiar with group procedures: follow suggestions of teacher and leader. Participate in drawing up assignment sheets; keep a record of books being used.
Develops with one committee at a time the concept of sharing information for the purpose of preparing a group report.	Engage in a research period to find information on a common topic. Take notes; list sources. Share their findings with the teacher and the others in the committee.
Finds that many points need clarification or correction. Points out that misunderstanding may arise from not seeing relationships or drawing correct inferences.	Listen to report of each one's findings; note differences and similarities. Question pupils who report information different from their own. Learn to eliminate duplications.
Supplies material for additional research, if necessary.	Add other facts or visual aids.
Guides pupils to incorporate the findings of each pupil into a few composite reports.	Discuss and decide the number of reports needed; information to be included; visual aids to be used and the form of reporting: panel discussion, dramatization, charades, simulated TV program, science demonstration.
Emphasizes that report should be brief, clear, and interesting.	Select committee members to organize notes and/or each written report. Decide which member will present report.
Allots time for dry-run practice period and monitors it. Is alert to selection of facts, organization of content, use of illustrative materials, speech and manner of delivery.	*Who Serve as the Reporters* Give report to rest of committee who, together with teacher, make suggestions for tightening the report.
Varies pupil practice: encourages pupil reporters to tape their reports; play tape for committee and participate in evaluation of report along with committee members.	Follow suggestions for improving the report. Feel relatively confident and free to concentrate on content when they report to the whole class.
Develops class readiness for committee report.	*Who Form the Audience* Know that attentive and interested listeners help the speaker.
	Have the necessary background information to understand the report.
	Can relate the report to their previous learnings.

"Realia" adds interest to Ben's report on the Vikings.

THE TEACHER	*THE PUPILS*
Leads the evaluation of the group report with respect to content, form, and presentation.	Are guided in their discussion by questions such as: *For Content* Was the information accurate? Did the other pupils understand it? Was the report related to the previous knowledge of the pupils? Did the report satisfy the pupils' needs? Was it easy to summarize the main points? *For Form* Did the form chosen for giving the report (dramatization, puppets, talk, or chalk talk) represent the best and most efficient way of imparting this particular information? Did the form highlight the important concepts? *For Presentation* Did the reporter speak clearly with ease and lack of self-consciousness? Did the pooled reporting by two or three pupils maintain more interest than a series of individual reports? Was the reporter's language understood by most of the other pupils? Was the reporter able to answer questions and defend the challenged statements? Did the audio-visual aids contribute to a better understanding of the materials?
Provides for follow-up. May administer a written checkup test with fill-in and essay-type questions.	Participate in discussion. Develop a summary of main points. Know how to answer an essay question.
Plans lessons as needed in organization of ideas, speech; planning and research activities.	Engage in further study of the topic or pursue related but new interests.

CHORAL SPEAKING

Choral speaking is particularly valuable in grades five-six. As pupils approach adolescence, they respond well to such group activity. Choral speaking encourages team work as pupils plan, practice, and perform a choral speaking selection. A shy pupil participates more easily than in individual activities; the aggressive pupil learns to make a contribution to an activity involving a group.

Choral speaking provides the teacher with an opportunity to improve the articulation of sounds incorrectly pronounced by a number of pupils in a class. It also promotes improvement in intonation, inflection, and articulation among those pupils who speak English as a second language or who generally use a non-standard pattern.

In earlier grades pupils have had experiences with the four types of choral speaking – the refrain, two-part, sequential, and unison.

The *refrain form* involves the unison class recitation of a refrain, that is, a group of words repeated after each line or stanza. The other lines are recited by solo speakers.

Two-part form involves two sets of pupil voices—light and deep voices—in the interpretation of a poem.

Sequential speaking (line-by-line arrangement) involves individual and group voices to interpret a line or stanza without interrupting the continuity of the theme or rhythm of the poem.

Unison form involves the expression of thought through a single group voice. All the choral speaking skills pupils have learned in refrain, two-part, and sequential forms are required.

In grades 5 and 6 pupils discuss and decide which form of choral speaking will best interpret a selection. After the form has been established, the teacher then guides the pupils to communicate an author's ideas and feelings by attention to phrasing, rate, stress, rhythm, volume, and vocal variety.

THE TEACHER	*THE PUPILS*
Reviews pupils' experience in choral speaking.	Develop a common understanding of the characteristics and demands of choral speaking.
Names a musical selection which he will present to them. (Writes name of selection and composer on chalkboard.)	Read title and name of composer. Indicate reactions.
Plays excerpts from two recordings of the musical selection, one performed by a soloist, the other by an orchestra. Asks pupils to listen for and describe the differences between the two recordings: Solo performer has sole responsibility for interpreting a selection. In the orchestral rendition each instrument has its own distinctive sound and must be played at a certain time with someone (a leader or conductor) responsible for telling each musician when to play.	Listen to each recording of the selection and describe functions and characteristics of solo and orchestra performances.
Develops the similarities between a choral speaking group and an orchestra, e.g., teacher is like the conductor; class is like the orchestra; different voices are like different instruments, etc.	Offer suggestions which are listed on the chalkboard: Each has a leader to tell the members when to start, when to stop, pause for a brief note, play or recite fast or slow, loud or soft, which words or parts to stress.
Introduces the term "blocking out the poem" as a means of arranging the parts of a poem; asks for a familiar rhyme to which to apply the technique.	Suggest a rhyme, e.g., "Jack and Jill." The four lines are written on the chalkboard.
Develops a choral recitation of Jack and Jill with a small group of pupils.	*Who Are in Choral Group* Follow teacher's directions as to when to *begin, pause, stop.* *Who Are in Audience Group* Listen to the recitation by the choral group and note how well group members follow the conducting of the teacher.
Asks: Where did we pause or have a brief stop? Where did we have a full stop?	Identify pause after "hill" and "pail"; a full stop after "water" and "after."
How do we indicate a brief stop; a full stop?	Mark poem written on chalkboard as follows:
May have to suggest that pupils indicate a phrase by a single vertical line; a full stop by a double vertical line.	Jack and Jill went up the hill/ To fetch a pail of water.// Jack fell down and broke his crown/ And Jill came tumbling after.//

THE TEACHER	*THE PUPILS*
Explains that words set off by the vertical lines are grouped together for recitation as a meaningful unit; that such word groupings are called *phrases*.	Indicate the four phrases.
Develops meaning of *stress*. Asks: Which words are most important? How did the choral group indicate this? How can we indicate stress on the board copy?	Identify important words as those which were spoken with force (stressed, emphasized) by the choral group. Suggest underlining important words on chalkboard copy, e.g., fetch, water, fell, broke, Jill, tumbling.
Assigns several familiar rhymes to be arranged or blocked for choral speaking. Reminds pupils that punctuation rather than line arrangement provides the clues.	Select rhymes on which to work individually or with a group. Indicate pauses or full stops and stress by vertical lines and underlining.
Checks written copy for phrasing and stress signals.	Compare arrangements; explain reasons for the arrangement; follow signals as they recite rhymes.
Introduces and develops more challenging poems, such as "The Yak" (p. 65), for blocking.	Plan the phrasing, rhythm, and intonation required for effective choral speaking.
Writes poem on board as prose selection with all punctuation omitted. (Projects it or distributes duplicate copies.) Calls on pupils to indicate pauses and full stops for each thought unit.	Indicate pause with single vertical line; full stop with double vertical line. Explain their choice of thought phrases; verify by reading aloud with a short pause for single line; a long pause for a double line.

The long-haired yak has long black hair / he lets it grow / he doesn't care / he lets it grow and grow and grow / he lets it trail along the stair / does he ever go to a barber shop / no / how wild and wooly and devil-may-care a long-haired yak with long black hair would look / when perched in a barber chair /

Distributes copies of the poem in its original form. Allows time for reading; discusses ideas of poet; asks pupils to score poem for phrase units.	Observe poetic form. Read poem silently for content and mood. Realize that poet's ideas and punctuation rather than line arrangement provide clues to meaningful pauses; indicate pauses and stops. Compare word groupings in poetic form with prose version.
Establishes hand signals to indicate pauses and full stops.	Suggest that conductor of verse group use same signals as the leader of a singing group: right hand for rate and rhythm; left hand for volume.
Leads a small group in unison reading of verse to rest of class. Alerts others in class to listen to pauses and stops.	Read verse in unison, following the teacher's signals. Others attend to group's choral rendition.
Guides evaluation by group members and other pupils in the class of the choral rendition of the phrase or thought units.	Are aware that all pupils in group did not respond as *one* to conductor's signals—some pupils did not start on time; some paused too long; others didn't pause at all.
Involves all pupils in planning how to improve the choral rendition of the phrase or thought units.	Suggest more group practice in following teacher's signals. May ask to have their efforts taped; listen to recording to identify weaknesses in starting or pausing.

THE TEACHER	*THE PUPILS*
Proceeds to talk about individual words to be emphasized.	Indicate words they think should be said with greater force; agree on words to underline.

YAK

The long-haired *Yak* has long black hair,
He lets it *grow*—he doesn't care.
He lets it *grow* and *grow* and *grow*,
He lets it trail along the stair.
Does *he* ever go to the barbershop? *No!*
How *wild* and *woolly* and *devil-may-care*
A long-haired *Yak* with long black hair
Would *look* when perched in a *barber chair.*

Involves pupils in planning how poem should be recited in two-part form or in unison.	Practice the reading of each verse as agreed upon; follow teacher's signals. Present entire choral selection to another class or record it for own evaluation.
Develops choral speaking of other poems such as "Paul Revere's Ride," "Macavity, the Mystery Cat," "Casey at the Bat," "In Time of Silver Rain," "Sir Patrick Spens."	Participate in choral recitation of poems requiring a variety of voices.
Introduces "African Dance" (p. 74).	
Reads it with appropriate rate, volume, voice quality, phrasing, etc.	Listen attentively as they assume responsibility for choral arrangement.
Asks pupils to suggest arrangement for choral speaking. Distributes copies of poem.	Read own copy and mark it for phrasing. Suggest a two-part arrangement of high and deep voices. (Know into which category most pupils fall.)
	Designate pupils with high voices as Group 1; pupils with deep voices as Group 2.
Discusses how to interpret the sound of the tom-tom so as to create the effect of beating without actually using tom-toms.	Decide to have Group 2 introduce the recitation "And the tom-toms beat" and repeat the line after each recitation by Group 1.
	Select one girl for a solo part.

Group 2: And the tom-toms beat
And the tom-toms beat
And the tom-toms beat
Group 1: The low beating of the tom-toms
Group 2: And the tom-toms beat
And the tom-toms beat
Group 1: The slow beating of the tom-toms
Group 2: And the tom-toms beat
And the tom-toms beat
Group 1: Low – Slow
Group 2: And the tom-toms beat
And the tom-toms beat

Group 1: Slow — Low
Group 2: And the tom-toms beat
And the tom-toms beat
Group 1: Stirs your blood
Group 2: And the tom-toms beat
And the tom-toms beat

All: Dance!
Solo Girl: A night veiled girl whirls
softly into a circle of light.

Half of Group 1: Whirls softly
Half of Group 1: Slowly

Solo Girl: Like a wisp of smoke around the fire
And the tom-toms beat
And the tom-toms beat
Group 1: And the low beating of the tom-toms stirs your blood
Group 2: And the tom-toms beat
And the tom-toms beat
And the tom-toms beat
And the tom-toms beat

CREATIVE DRAMATICS

THE TEACHER	*THE PUPILS*
Explores pupils' ability to express themselves in imaginative ways through creating pantomimes, improvisations, and plays.[44]	Have had varied prior experience with interpreting the emotions and activities of people in various situations through body action, facial expression, gesture and language.(Some, unfamiliar with creative dramatics, may be self-conscious, stiff or inclined to "kid around.")
Shows film without sound track. Asks pupils to describe what is occurring.	Observe film and suggest what they think is happening, basing their observations on visual clues only.
Calls for volunteers to pantomime a familiar school scene, performing individually or in a group. Selects limited number to perform. Allots brief period of time for group or individual to decide on activity and to plan how to pantomime it. Helps pupils by suggesting guide questions: How do you become ________? How will you show ________?	Plan to "act out" (create) such familiar activities as watering plants, cleaning room, storing books, supplies, play activities (riding a bicycle, rollerskating, ballplaying); household chores; mimicking a TV commercial, literary characters familiar from lower grades *(The Camel and Jackal, Puss in Boots, John Henry, Homer Price, Cinderella)*, an argument between two boys.

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[44] Suggested text for teachers is *Pantomimes, Charades and Skits* by Vernon Howard, published by Sterling, New York, 1969.

THE TEACHER	*THE PUPILS*
Provides time and place for planning by volunteer groups.	
Develops with other pupils concepts and terms such as creative dramatics, pantomime, mime, mimic, imitate, dialogue, scripted play.	Discuss the *what, who, where, why, how* of creative dramatics. Realize that observation, experiences, and literature are sources for creative dramatic activities.
Leads pupils into talking about creativity: What does term creativity mean to you? When do you feel creative? What helps you to be creative? What have you done that you consider creative?	Learn that "creativity" refers to ideas as well as to art, sculpture, music; that in creative dramatics they create their own interpretation of a character by acting and thinking as the character does. Appreciate differences between improvisation and memorization of parts in a scripted play.
Calls on the volunteer groups to perform; clears the front of the room for a stage area; limits time to twenty minutes; asks performers to whisper identification of action to him.	*Who Are Performers* Interpret activities and characters. *Who Are Members of Audience*
Participates as an attentive member of the audience; observes individual and group performances.	Take their cue from the teacher and encourage performers by being attentive and interested.
Leads evaluation: What action did Juan, Sam, Ann pantomime? What helped you to identify it? How would you have changed it?	Offer various possibilities in attempting to identify action. Indicate clues which helped identification: action of characters, change of expression, language. Suggest and demonstrate details of pantomime which they think would have improved the identification or tell which action, gesture, etc., interfered with identification.
Acts out a multiple action pantomime of an experience: eating a sandwich, pizza, then washing hands and face, or receiving a present and showing joy, or answering phone and showing concern or disappointment.	Guess subject of teacher's pantomime. May ask to have it repeated. Realize that pantomimes, even the teacher's, can be improved or performed differently.
Assigns for homework TV programs featuring mimics or appropriate plays. Shows Film #3 from Speak the Speech, produced by New York City Board of Education, Channel 25, WNYE.	Enjoy the performances of others; grow in ability to evaluate the performances of mimics or players.
Plans a program of creative dramatics. (Does not force an obviously reluctant pupil to participate, but makes the program so attractive that he will eventually join the group.)	Develop confidence in participating in creative dramatics.
Begins each period with imaginative warm-up exercises, asking pupils to discuss contrasts in two activities–riding in a car vs riding in bus or subway; street sounds in winter and summer; freezing in winter vs wilting in summer. Introduces element of characterization; sug-	Strengthen powers of observation and attend to details that might otherwise go unnoticed and develop sensitivity to differences in behavior of people as they progress from group and individual pantomime to improvisations of scenes from life situations and literature.

THE TEACHER	*THE PUPILS*
gests that pupils imagine themselves as babies, teenagers, parents, old people. How could each character be shown?	
Calls on pupils to participate in two or three whole class mimic activities.	Sit or stand in their places as they engage in mimic activities.
Suggests ideas and gives hints for interpreting the ideas; encourages creativity rather than correctness:	Refine sensory impressions as they follow teacher's casual commentary or narrated directions.
Pretend you're riding in a car that gets caught in a traffic jam or pretend you're riding in subway or bus during rush hour.	
Relax by walking aimlessly with arms, head and neck limp; then change pace and walk purposefully, head erect, shoulders square, arms swinging; next become very, very tall like Paul Bunyan or become strong like John Henry.	
Invites pupils to write out suggestions for pantomime; collects these; invites pupils to pick a slip and carry out directions.	Mimic drinking very hot soup; hearing a loud and unexpected noise; feeling a sudden toothache; tasting a very sour pickle; smelling smoke; seeing flames suddenly burst from a window; looking through peephole before answering doorbell; eating a sandwich, threading a needle.
Discusses with pupils their performances, noting good and poor qualities without pinpointing any one pupil.	Become aware of specific details that make a pantomime come alive and make the activity clearly recognizable by the audience.
Asks questions such as: Where did you get sandwich? What did you do with wrapping? Was it wrapped? Was it cut into two parts? How did you show thickness of sandwich? How did I know you were eating? Was it a "gooey" sandwich?	Learn that sandwich does not suddenly appear in their hands out of thin air, but that they must "act out" taking paper bag from brief case, removing sandwich, unwrapping, holding, and eating it. (Leave air space between fingers for sandwich, chewing sandwich not fingers.)
	Realize that restraint and self-control are needed to prevent extreme actions that might cause accidents, e.g., contest of John Henry vs steam engine.
Calls on other volunteers to pantomime contrasting actions which class is to identify. (If pupils are self-conscious, have them pantomime within small group.) Comments briefly: That was good to cool you fingers after touching the hot stove, or To warm your fingers after making the snowball.	Act out contrast between: eating hot and cold foods; tasting bitter and sweet medicine; touching very hot and cold objects; meeting a friend and an enemy; walking in shoes with leather soles on tar pavement and icy pavement; walking barefooted on hot sand or cinder path; playing checkers and playing ping-pong.
In reacting to walking on hot sand: Did your feet burn? How did you show me?	Develop ability to depict feelings realistically.
Summarizes activities: We've been talking about and acting out things that use the senses. What senses did we use? Why are the senses important? What must we do to make others see persons, places, things that are not actually here?	Identify five senses. Recognize the importance of the senses. Express opinions freely, analyzing the action or character, recalling details to include.

THE TEACHER	*THE PUPILS*
Develops pantomime of an experience or idea.	Suggest many meaningful situations: at *Shea* or *Yankee Stadium*, at *Coney Island*, at a *Carnival*, the *Ice Follies*, or a *Circus*.
Guides exploration of persons, places, things, and events relevant to the experience or idea.	Identify sights, sounds, smells, feelings, e.g., at the ball game: See the playing field, the crowds, the players, the umpire, the coach, water boy, bat boy, bench warmers, scoreboard. Hear the roar of the crowd, the call of the umpire, the advice to the players, the cry of the vendors. Feel the excitement, the heat of the sun. Smell the hot dogs, popcorn, peanuts.
Introduces conflict between two characters or elements as basis of an incident. Calls on pupils to participate as players, umpire, coaches, etc. Works with them for a short time to create a story line and to select a leader to narrate action as a TV commentator. Assigns pupil to play recording of "Star Spangled Banner" as cue to "Play ball." Assigns nonparticipants to rearrange desks and chairs to provide a working area for mimists.	*Who Are the Pantomimists (Mimes)* Volunteer for specific roles; form group and plan how to make others "see" who they are. Build sequence of activities. Wait for cue to start. Follow directions from leader (TV announcer).
Becomes member of spectator group and encourages pupils to be restrained in their pantomime and yet introduce some humor.	*Who Are the Spectators* Remain in own places and quietly pantomime their approval or disapproval of players by whispered shouts, thumbs down or up, etc.
Guides evaluation of performance of players and spectators.	Use previously established guidelines in evaluating the effectiveness of the pantomimists and the audience behavior.
Improvisations	
Develops a program of improvisations based on literature, real experiences, and social studies.	Create characters, action and dialogue, using some of author's language.
Presents filmstrip and recording of a folk or fairy tale, fable, realistic story. Discusses plot and characterization.	Follow the visual and oral development of the story sequence. Have an understanding of the story.
Invites pupils to pantomime the story as the record is replayed without the filmstrip.	Volunteer to portray characters in the story and pantomime the action.
Shows filmstrip without record; requests pupils to provide the dialogue as they pantomime the story. Introduces term "improvisation" and leads discussion of differences between pantomime and improvisation.	Convey ideas of the author, using own words and some of author's words. Become aware that improvisation is pantomime with words.
Guides class to consider two or more familiar folktales for dramatization, using criteria such as: Does the story interest you enough to act it out? Does the story have plenty of action? Is there a definite	Discuss merits of each story. Participate in deciding on one as most suitable, e.g., *Long, Broad and Quickeye* adapted by Evaline Ness which tells of a prince who wins his princess after accomplishing

THE TEACHER	*THE PUPILS*
climax and satisfying ending? Can the characteristics and actions of the characters be easily performed? Can many pupils participate?	three difficult tasks with the help of three comrades endowed with magical powers.
Leads review of plot to decide on scenes which will be needed to develop the action.	Know the story sequence. Make tentative decision of scenes. Record on board: Prince decides to seek a bride. Prince selects Long, Broad, and Quickeye as companions on his journey. Prince, Long, Broad, and Quickeye meet the Wizard at the Iron Castle. Prince, Long, Broad, and Quickeye find the Princess each time she is hidden by the Wizard, and they break his spell. Wizard departs. Prince and Princess are married. Long, Broad, and Quickeye depart.
Helps pupils develop the story line; decide on number of characters, use of dialogue, music, dancing.	Outline in broad terms the structure of four scenes.
Organizes several groups of four to improvise Scene I.	Form themselves into groups which meet and work out a development of Scene I. Act it out for themselves, discuss changes to be made, rotate roles and act it out again. When satisfied, each group presents its version to the rest of the class.
Acts as member of audience. Helps pupils in evaluating group presentation: Prince dizzily climbing a spiral staircase; gazing entranced at the picture of the sad princess; Long stretching as high as treetop, beyond the mountains, to the clouds; Long striding easily, carrying his friends lightly; Broad taking deep breath, expanding girth, causing splits in mountains.	Evaluate each group's presentation; make suggestions for combining action from several scenes into one. Each group follows suggestions, plans and acts out a revised version of Scene I.
Leads discussion for decisions on which version of Scene I to accept.	Accept one version for Scene I.
Forms new groups or uses old ones to develop succeeding scenes.	Build Scene II on the accepted script for Scene I. Follow same procedure of acting out and presenting Scene II for evaluation and revising it in light of suggestions. Try to include humor.
Guides pupils in preparing and presenting Scenes II, III, IV.	Work out Scenes II, III, and IV. Participate in four scenes, coordinating each one with the previous scene for smoothness of continuity.
Helps pupils to make arrangements with teachers and supervisors and to send invitations. Provides rehearsal time; commends what is creative and original; reminds pupils to project voices. May suggest change of roles. Encourages some pupils from audience to join in performance.	May decide to perform entire play for other classes. Learn to adjust action and voices to larger area of auditorium; do not write out script and so feel free to add pertinent lines and actions as they put on a play for an assembly. May call for some audience participation.

DRAMA

After pupils have had the experience of improvising the dramatization of a story, they may become interested in performing a scripted play. A scripted play is a special form of storytelling which eliminates descriptive passages and uses dialogue and action to carry the plot. The script is the written text of a play. Pupils learn that a dramatic script has its own special format: a listing of the characters by name with a brief identifying description, a notation giving the time and place, one or two acts, each with a series of scenes, dialogue and interaction among the characters. Stage directions for each scene and character are written in italics and enclosed in parentheses.

THE TEACHER	*THE PUPILS*
Explores pupils' understanding of a scripted play.	Recall plays they have read in readers, or have seen performed in the auditorium, on TV, or in the theater.
Refers pupils to a scripted play in their reader to compare it with a story. Lists the comparisons on the chalkboard.	Indicate likenesses and differences as follows:

COMPARING A STORY WITH A PLAY

Likenesses	*Differences*	
Story-Play	*Story*	*Play*
Title Characters Time Place Action Plot Talking	Paragraphs develop story and describe setting, characters, and action. Conversation uses quotation marks and such words as *he said* or *she replied.*	Conversation and action develop story. Time is stated; setting is briefly described. Conversation follows each person's name and is set off by a colon.

Assigns a play for silent reading. Then asks questions such as: Where does the play take place? What is the play about?	Realize that reading a play involves more effort and imagination on their part because they have to picture the scene, characters, and action.
Guides discussion of acting out play with respect to scenes, dialogue, and interaction among characters.	Identify characters, setting, story line, scenes, dialogue, action.
Clears up meanings of terms such as stage right, exit, up left. Illustrates on board; explains abbreviations.	Refer to author's description of setting and directions to characters. Understand meaning of abbreviations.

UR	UC	UL
R	C	L
DR	DC	DL
Audience		

U = up
R = right
L = left
C = center
D = down

THE TEACHER	*THE PUPILS*
Calls for volunteers to read lines orally and act out the first act.	Volunteer for parts–know name of character. Arrange setting. Pantomime actions according to directions. Use cleared space for stage. Read character's lines but do not say his name. Combine reading with pantomimed action. Know whom they are to follow.
Selects several casts for acting and for arranging stage setting.	Begin to memorize lines or combine reading with memorization.
Continues with each act.	Memorize lines. Project interpretation.
Plans rehearsal of entire play with one group.	*Who Are Members of Cast.* Enjoy putting on play for class. Improvise dialogue or add bits of action not called for by script. Suggest different intonation patterns, gestures, emphasis to convey mood or show personality.
Guides evaluation of performance: Did conversation carry the story line? Did the actors speak with meaningful expression? Were the actions suitable? Was any pupil trying to "steal the scene"?	*Who Are Spectators*
Provides time for other groups to rehearse.	Indicate enjoyment of the production and learn to evaluate a "live" play.
Arranges for a selected cast to perform in the assembly or for individual classes.	Participate in selecting a cast to perform outside the classroom.

FILMMAKING

From the regular practice of seeing short films of all types, pupils have become interested in making their own films. Many New York City teachers have undertaken filmmaking with these pupils either as an integral part of the curriculum or as a club activity.

For some pupils it may be adequate to plan a story for filming, take still photographs, and select a recorded musical accompaniment. These steps give pupils the experience of being producers with an emphasis on simplicity, economy, and immediate gratification. For other pupils, a movie camera that explores the school or neighborhood tells the story "as it is" in the eyes of the beholders.

Excellent background on filmmaking is provided for teachers and pupils through the WYNE television series *The Moving Image*. A set of prints from the series is available for loan to schools from television station WYNE. A forthcoming art bulletin for grades 5-9 has an excellent chapter on the art of filmmaking by pupils.

John Culkin of the Center for Understanding Media describes the filmmaking experience: "There is something magic about kids making their own films. There is something magic about the films they make. Now they would like to put a few of their own on the screen.... Their competence can be enhanced through independent study and practice, through contact with professional filmmakers, and through a new breed of movie-minded teachers."[45]

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[45] James J. Gallgher, "Research on Enhancing Productive Thinking" in *Nurturing Individual Potential* (Washington: Assn. for Supervision and Curr. Development, National Education Assn., 1964) pp. 52-53.

Written Expression

Writing continues to be taught in close relationship to pupil experiences with language as they listen, speak, and read. Pupils vary as widely in ability to write as they do in other aspects of language arts. Fifth-and sixth-graders have developed concepts on levels much more complex than in earlier grades and generally express these in complex sentence structures. But fifth-and-sixth graders much less often have retained the delightful freshness and naiveté that characterized their writing in the lower grades. Some pupils dread the writing assignment. They need help, therefore, in recognizing those topics and personal experiences about which they have something to say. Only then will they be helped in communicating their throughts and reactions in the best possible way to the audience for whom they are writing. When pupil interests receive primary emphasis, then the enjoyment of all pupils in writing is likely to be generated or maintained. Every pupil is given opportunities to express himself through the *expressional writing* of narratives, descriptions, friendly letters, and verses; the *factual writing* of note-taking, outlining, informational reports, and simple business letters.

TEACHING PATTERNS

How does the teacher maintain a balance between keeping alive the pupils' sense of pleasure and value in writing and giving them insight into the composing-writing process? Each teacher develops his own teaching pattern which may include some of the following steps.

Generating Ideas. Unfortunately most pupils are not aware of the inexhaustible profusion of ideas welling within them. Though every free moment finds them chattering away, they suddenly find 'nothing to say' when faced with a blank sheet of paper. If should, therefore, be the first objective of the teacher to show these hesitant and unwilling authors that in their daily adventures of mind and body there is all the drama of life.

A preparatory lesson lays the foundation and should always precede writing. The discussion stimulates pupils' recall of past experiences, stirs their emotions, or excites their imaginations. Some responses written on the board serve as guides to the thinking of the pupils. The responses also provide vocabulary and sentence patterns for the less verbal who thus learn how language helps them to handle experiences and feelings. Topics for discussion might include "All about Me," "Time on My Hands," "What Makes a Day Bad for Me?" Often the thinking involved is of greater value to the pupils than the actual writing especially if the teacher shows that he values their sincere, natural expressions and ways of organizing their thoughts.

Studying an Aspect of Technique. During the second part of the lesson or on the following day the teacher focuses on an element of technique. In one lesson the technical aspect may be an attention-getting introduction; in another, the most appropriate way of developing the topic sentence or main idea. If style is being emphasized, the teacher presents effective examples from literature or from the writings of other pupils on a similar topic. If note-taking is being studied, the teacher guides pupils to express in their own language ideas gleaned from reading or listening. (See pages 136-153 for a fuller treatment.)

The Writing. The teacher allows time for quiet thinking before the pupils begin to write and reminds them to consider the audience for whom they are writing. Pupils in these grades do most of their writing in class. Occasionally the writing begun in class is completed at home.

During the writing period, the teacher is ready to give assistance if it is requested. A one-to-one basis is highly desirable in the writing situation. Improvement in writing is a slow process for all pupils with many plateaus along the way. When the pupil has completed his composition, he rereads it to himself to check that it says what he intended to say. He may then ask for help to express better what he had been thinking. He may also consciously look at how he has organized his ideas and try to improve the writing. He quickly proofreads for spelling before exchanging his paper with his neighbor(s) for an immediate reaction. Compositions are written to be read by others and the best evaluation is the obvious enjoyment or appreciation of a classmate or the teacher. If there is time, some of the compositions are read aloud in whole or in part to a group or the whole class. Pupils file their compositions in individual writing folders for future use.

Evaluating the Composition. Having worked with some of the class during the writing period, the teacher collects the compositions of the other pupils for reading outside of class. The teacher's primary purpose is to help pupils gain insight into their writing strengths and weaknesses. He is consistent in pointing out the good qualities in pupils' writing whenever they occur even in the unique use of a single word, phrase or sentence. For example in describing an earthquake, one pupil used the following catchy clause--"When Mother Nature does the twist,"–and the teacher highlighted it on the bulletin board chart of effective words, phrases, sentences, clauses selected each month. In evaluating compositions, therefore, the teacher places greater value on:

ideas (content) rather than mechanics
progress rather than achievement
quality rather than quantity
originality rather than stereotypes.

In checking mechanics such as spelling, capitalization, and punctuation the teacher uses a set of simple correction symbols previously developed with the pupils. Some of the symbols are used by both teacher and pupils; others are reserved for teacher use only:

For Pupil and Teacher Use
. - take out period
? - take out question mark
put capital letter above
put small leteer above
write correct spelling above

For Teacher Use
Sp - write correct spelling above
I - indent for paragraph
Ro - run-on sentence
Inc. - incomplete sentence

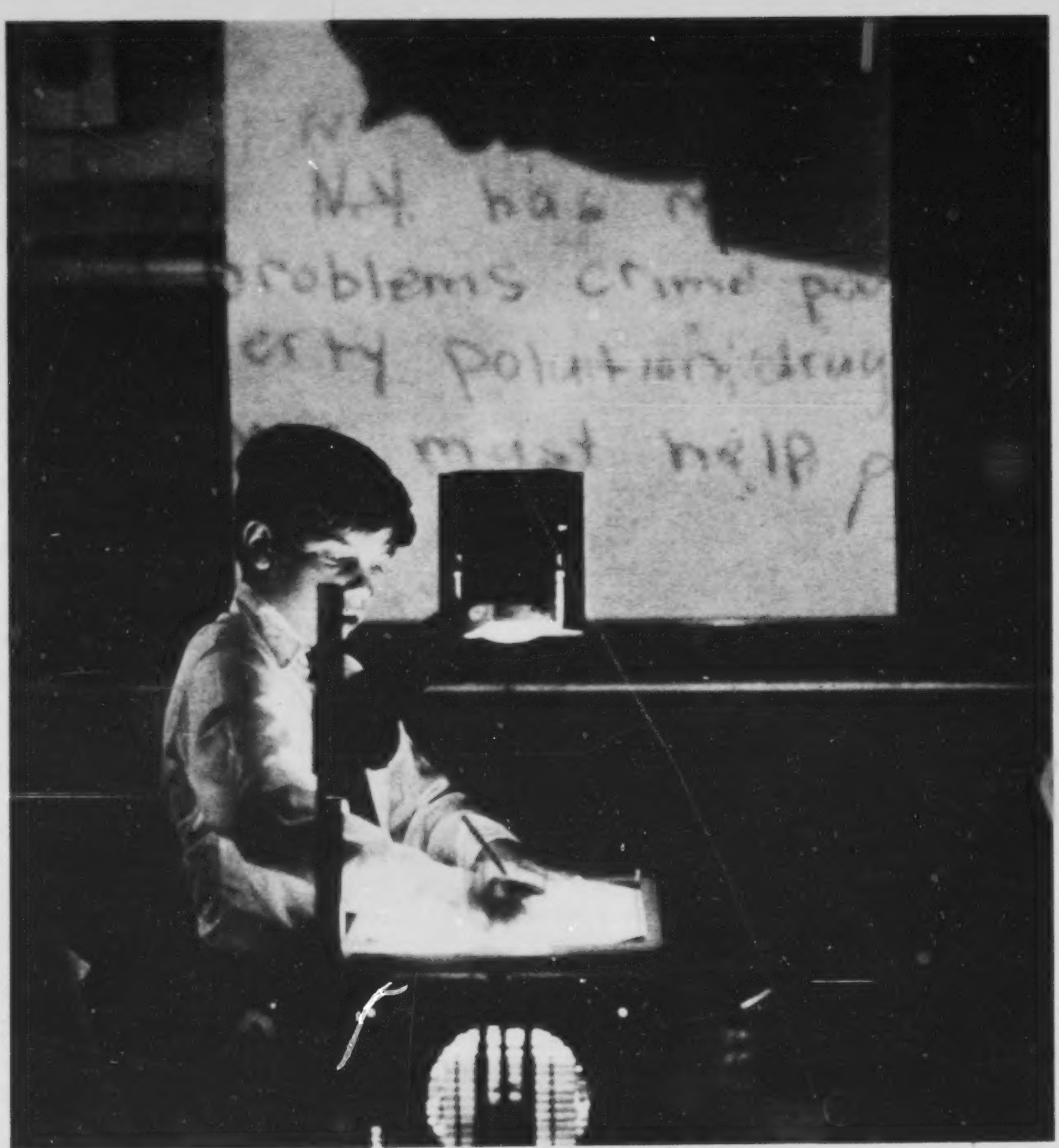
All errors are not of equal importance. The teacher decides the seriousness of the error and weaknesses of the individual pupil before using his "red" marking pencil. It is quite possible for the teacher to correct the spelling or punctuation errors on a pupil's paper without increasing either his ability to improve subsequent compositions or his interest in learning how to become a better writer. The teacher may find that some pupils deficient in technical skills reveal a flair for style, expressive language, and an articulateness rooted in their keen perception of life's experiences. Each school develops its own grading system for reporting the progress of pupils in written expression.

The Follow-up Lesson. The typical follow-up lesson may have one or several phases–pupil revision and proofreading, class analysis of a major strength or weakness, pupil rewriting for displaying or sharing revised compositions.

In the first part of the lesson a group of pupils (about one-third) works with the teacher on revision. Usually satisfied with their first efforts, most pupils need a great deal of encouragement to reread their compositions for the purpose of improving them. If the teacher helps pupils to discover how easy it is to overcome some of their difficulties and make their compositions more readable, the pupils will be motivated to improve. The teacher holds a private conference with each pupil whose composition he has read outside of class. He discusses the composition and explains any comments or symbols written on the paper. He may ask the pupil to read the composition aloud. Frequently the pupil finds his own weaknesses or omissions, saying "That isn't right" or "That doesn't come next" or "I didn't tell anything about the other boy." By his questions the teacher directs attention to that aspect of technique on which the class has been working and leads the pupil to revise the composition. It may happen that a pupil does not wish to change an expression or consider it necessary. The teacher must consider the pupil's view of what is important and not force the issue. It takes tact to guide a pupil to convey his thoughts more accurately, pleasingly, or emphatically.

The other pupils work independently to find and correct errors in spelling, capitalization, punctuation, handwriting, usage, and format. From their reading the pupils are aware of initial capitalization and end punctuation for sentences; indention for paragraphing; the use of the comma in long sentences, after introductory words, and in series or listings; the use of the apostrophe in contractions and possessive forms; the use of quotation marks for conversation. When pupils try to use these punctuation marks in writing, they often have difficulty and, in proofreading, frequently don't recognize an error as an error. Some of the more common errors of fifth and sixth graders and suggestions for corrections include:

> *Run-on Sentences.* The pupil reads his composition to another pupil or the teacher. Together they decide on the punctuation and capitalization as indicated by natural pauses or thought unit. They begin to be alert to their running together of ideas without any punctuation to separate one from another or the careless joining together of ideas by the excessive use of *and.*
>
> The teacher provides for individual practice through duplicated paragraphs lacking punctuation and capitalization. The pupils check and correct their answers with a key supplied by the teacher.
>
> *Sentence Fragments.* The pupils should have some understanding that a sentence has two parts – the *first part* or *subject* is the noun plus all the words that describe it; the *second part* or *predicate* is the verb plus all the words that complete it. (See Sentence Structure, p. 182.) Then they can read their sentences and ask themselves: What is the first part? What is the second part? What is it telling me?
>
> The pupils identify the sentence fragments; add the words needed to complete each part or attach the fragment to the words that precede or follow it.
>
> *Quotation Marks.* Although they like to include dialogue in their story writing most pupils have difficulty with punctuating and paragraphing conversation correctly. Close observation of conversation in a reader reinforces the understanding that a new paragraph must be indicated each time someone speaks; that the exact words of the speaker must be enclosed in quotation marks.
>
> The teacher keeps alive enthusiasm for proofreading by praising pupils for corrections well made and by making evident his appreciation of the finished product.
>
> At other times, the teacher gives a class or group lesson in revising a paragraph. He projects with the overhead (or writes on the chalkboard) a composite paragraph illustrative of a class weakness. Pupils discuss the merits of the selection and suggest changes they think necessary. The teacher guides them to look for the major error in content, e.g., *arrangement of ideas or sentences; a weak ending; failure to keep to the topic.* He may also encourage them to find action words to *liven up the composition,* picture words *to make the reader see what he sees,* alliterative words to *give a pleasing sound effect to the reader.*
>
> During free time or in specially assigned periods, pupils rewrite those compositions which are to be displayed on the bulletin board, included in a classbook, taken home to parents, or sent out for publication.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The overhead projector makes proofreading fun.

Meeting the Needs of Pupils Below Level in Writing. The teacher makes special provision for those pupils who face writing tasks without the necessary skills. Tasks set in composition are well within their level of competence: a cooperatively-developed composition which they copy or to which they add original sentences; a brief paragraph based on a topic sentence composed during the talking period preceding the writing; a one-sentence description or expression of opinion, e.g., *Something should be done* about ________ because ________ .

The teacher praises the pupils' expression of ideas–even if it consists of only one phrase or sentence--in spite of a high incidence of misspelling, poor sentence structure, or nonstandard usage. Gradually, the pupils develop confidence in their ability to express themselves in writing and learn to use standard language patterns, currently preferred usage, spelling, capitalization and punctuation. They need, however, much individual and small-group instruction.

DEVELOPING A PARAGRAPH

Pupils in these grades write compositions varying in length from one to five or more paragraphs. The paragraph is the core of the composition whether it be a brief composition of one paragraph or a longer composition of many paragraphs.

Paragraphs may be descriptive, narrative, or expository in nature. Pupils use the *skills of description* in writing reports on food, clothing, shelter; in recording their observations of people and incidents; in recalling one or two highlights of a class or personal trip. To give the best picture the pupils learn to be selective in the sensory details to be included and to arrange the details in spatial order from left to right, far to near, or from top to bottom, or in a random order to record the impressions. The *techniques of narration* are familiar to pupils from the stories they have heard or read. When pupils have to write a story they frequently model the narrative after that of a favorite author. But pets, friends, everyday activities, personal anecdotes are often more relevant to pupils than fiction and provide material for their narratives. Questions such as *who, when, where, what, why* guide the writing of the pupils. *Expository type* material includes taking notes, preparing composite outlines, writing opinions, directions, and explanations.

The teacher spends considerable time in guiding pupils to develop a paragraph by focusing at different times throughout the year on the following techniques.

Limiting the Scope of a Selected Topic. From their reading in the subject areas pupils know that a paragraph is built around a central idea often expressed in a topic sentence found at the beginning, middle or end of the paragraph and that all other sentences should relate to the main topic. When pupils write, they also try to develop a paragraph based on a central idea to which they will relate all sentences. But pupils often find this difficult to do, especially when one idea triggers another not necessarily related. The revision period (page 133) affords the time for the pupils to reread their paragraph to decide which sentences are relevant to the topic and which sentences can be eliminated.

Organizing Ideas. Recognizing that ideas are most important in developing a topic, the teacher is careful not to let emphasis on the organization of the ideas stop the creative thinking of the pupils. But familiarity with and an understanding of the various patterns of organization (chronological order, cause-effect, classification, comparison) does facilitate the composing-writing process. Organizational patterns often overlap as, for example, when a pupil's composition shows use of chronological order in one paragraph, cause-effect in another, and examples from classification in another. At the actual time of composing very few fifth- and sixth-graders consciously plan which organizational pattern they will use. Many pupils, however, will unconsciously apply what they have learned through teaching strategies similar to those that follow. Illustrative compositions are the pupils' first drafts without beging revised or proofread.

Using Chronological Order. Telling events in chronological order is used by pupils when they write a report, give directions, explain a process in factual writing, or narrate a story in expressional writing. The teacher guides pupils to limit the time span of their account, to have a definite beginning and ending, and to keep to the topic. Pupils signal the time relationships in factual writing by the transitional words *first, second, begin, next, last, finally* and in expressional writing by words such as *before, after, gradually, immediately, in a few minutes, soon.* Pupils enjoy a variety of activities as they grow in their ability to use time order in their writings.

***

The daily newspapers often provide articles written in chronological order. The teacher or a pupil committee scrambles the sentences from such an article; rexographs or projects the sentences for the pupils to rearrange sequentially. Pupils compare their versions with the original and decide which are acceptable.

***

An alternate device is to present pupils with an unordered list of facts from a social studies text. The pupils use these facts to compose a paragraph on a topic being studied. The pupil-composed paragraphs are read aloud and evaluated. Then the paragraphs are compared with the text: Does the sequence follow that of the text? Were transitional words used? Were the transitional words similar to those in the text? Which of the pupil-composed paragraphs convey the same information as the text?

***

Giving oral or written directions is an important skill, but one that can be troublesome. Either too few or too many details are included. Pupils write out directions on how to make or do something, play games, take notes. One teacher utilized a forthcoming holiday as a way of providing functional practice in giving directions. The pupils discussed places of interest to visit during their vacation period. Many pupils revealed that they did not know how to reach the various places. The teacher suggested that they form groups to plot the routes and write directions for other pupils to use in going from the school to a designated place. Pupils reviewed what they knew about giving directions – the directions should be brief, clear, accurate, complete with a step-by-step sequence.

The teacher moved from group to group to guide their discussions, use of city maps, and recording of steps. When the directions were completed, each group read its copy to another group and the teacher for an evaluation of the clarity of the directions. If no revisions were suggested, the directions were duplicated for class use. The real test of the validity of the directions came when the pupils used them. Upon their return to school, pupils reported on the ease or difficulty with which they were able to arrive at a destination by following the directions.

***

Pupils like to write stories for the enjoyment of others. Lee and Jan open their modern tales with the familiar "Once upon a time," give the setting and characters, limit the time of action and use transitional words to signal time relationships.

POOR RICH RICHER

*Once upon a time*there was a family living in the New York ghettos. There were three daughters in this family. The youngest was very pretty. *One day* a very rich man came and said "If you let me have your youngest daughter I will give you two thousand dollars!" The family needed the money desperately but they loved their daughter. *Finally* they gave him the daughter. She grew prettier and prettier. *A year later* she got into a terrible accident and became very ugly. The man had to get rid of her. So now he said "Anyone who will take her will get two thousand dollars." Everybody who wanted money jumped at the chance but when they saw her they walked right away. At last her father came, took his daughter and the money and lived happily ever after.

Lee

FRIENDS ONLY IN THE SAME PREDICAMENT

Once upon a time there lived a rabbit (named Rab) and an alley cat (named Jimmy). Both were poor. Especially the rabbit.

One evening, Rab decided to buy a newspaper. (He was hoping that a lottery was in the session.) He was in luck. In big letters it said

LOTTERY
at the
Cabbage Field
May 15

Rab was so excited he forgot he'd missed supper.

He then ran home to tell Jimmy. Jimmy was not as excited about the advertisement as Rab had hoped he would be. He only sighed and said "Oh dear" and would not explain why. Rab gave up his next days lunch and supper to buy two tickets. His ticket was number 1,540 and his second ticket was number 1,572.

Next he went to the Cabbage Field, took a seat and waited for the head rabbit to come on the stump stage. "For first prize" boomed the head rabbit "is number 1,540 and for second prize is number 1,572. Rab Rabbit was very excited. His heart almost skipped a beat. Fortunately it didn't or he would have died.

Because of his money, Rab Rabbit grew very selfish. He concitered himself to rich to talk to Jimmy any more. He was also very concieted. He bought a mansion and a catleas. *Then all of a sudden,* his house fell apart, his car broke down and he became poverty stricken and remained so the rest of his life. Jimmy had been adapted *so snow* Rab was all alone.

Jan

• • •

"Women's Lib" seems to have invaded the world of the astronauts in this narrative by Theresa G.

LADIES FIRST

"5, 4, 3, 2, 1" the man announced on the speaker. Finally, "Blast off!" And off I roared on my way to the moon. This was the great race to see which of the countries, Russia, Australia, or the United States would be the first to land on the moon. I was the only woman; the other two were men. In my bones I felt the vibration of the rocket moving. There I sat wondering if I would win the race. *Hour after hour* I stared at the machine in front of me. I was *almost* there when I heard a knock on the rocket. It was the Russian who explained to me that his rocket had fallen apart. *Before long* another knock was heard. It was the man from Australia. His rocket, *too*, had fallen apart. I *also* welcomed him to enter.

Bump, Bumpety, bump! We jumped to our feet. We were on the moon *at last!* The two men were fighting, each trying to get out *first.* As the door opened, both were trying to get out *at the* *same time,* but the door was too narrow. I stepped over and tapped them on their shoulders and smiled. "Ladies first." *Suddenly,* they forgot the big race and politely stepped aside so I was able to pass. They were smiling when I called in a loud voice, "I'm *first.*" That was when the smiles disappeared. *After* floating around exploring the hideous moon, I rocketed home where everyone was proud of my mission.

***

Current events provide content for pupil opinion and reaction.

I HAVE A DREAM

"I have a dream" said Dr. Martin Luther King *several years ago.* Yes, he did have a dream. His dream was to have love and peace in the world.

Dr. King often made speeches in many states and cities. He spoke about blacks and whites getting along together. He tried to stop riots and robberies. He worked hard for freedom. *Then* he was shot.

When people heard of the tragedy of his death, the dream seemed to wither. They felt sorry. Dr. Martin Luther King had a dream. His dream might still come true *while* he rests in peace. It will take hard work on the part of all people.

Raymond

MAN'S GOAL: THE MOON

For many years man had tried to go out into space. It wasn't until 1961 that John Glenn walked in space, Now on a clear night, July 20, 1969 all Americans were glued to their television sets. History was about to be made. We were to land a man on the lunar surface. At 10:45 P.M. Neil Armstrong set foot on the moon. He said, "One small step for man, one giant leap for mankind." Everybody knew how proud he must be.

This day shall not be forgotten in American history.

David

***

Using Cause and Effect. In their listening, speaking, and reading activities, pupils have identified simple and complex casual relationships. As they observe or read something (cause), they can infer its probable effect or effects. Conversely, pupils can look at or read about an effect and trace it back to its probable cause(s). They have become more alert to cause-effect relationships in their everyday life. They are growing in their ability to look beyond the obvious and to be on guard against seeing a cause-effect relationship where one does not logically exist, e.g., in an analysis of common superstitions. The teacher uses the subject areas to help pupils identify cause-effect relationships and write about these.

***

Problems in *social studies* help pupils to appreciate that geographical factors affected the life of a people. In answering questions pupils repeat the question in the answer so as to show a cause-effect relationship. (The teacher cautions the pupils to avoid beginning with *because.*) Pupils seek and write out the answers to questions about the typography of Africa:

If so much of Africa is high above sea level what effect does this have upon rivers flowing from the center of Africa to the sea?

What problems does this create for African transportation?

How does this affect the lives of the people?

***

Science experiences provide pupils with many opportunities to observe well-defined cause-effect relationships.

Pupils identify reactants by grouping those with similar actions and results.

Trips described in *Science Trips: Guide to Environmental Resources in New York City* (Curriculum Publications List No. 00-8061-70), suggest firsthand experiences with materiais and phenomena which help pupils to observe man's effect on natural resources such as park ponds or ocean beaches. What will happen to water from the litter?

An assembly program for Earth Day was the motivation for one class to do research on "Pollution." Discussion of neighborhood pollution problems, viewing of a Department of Sanitation film, and evaluation of a TV program on the environment preceded the writing and made the pupils aware of litter, conservation, and noise. They read and took notes on their reading. Then the pupils wrote reports. Some pupils used the popular slogan "People Cause Pollution" as an opening sentence. Other pupils responded to questions: How do people cause pollution in __________? What can we do to keep our neighborhood clean? Wisely, the teacher commented only on the ideas in the compositions, but later the compositions were used for a class lesson in revising a paragraph.

POLLUTION

People cause pollution. Around my block there is a garbage can, but the people just throw the garbage on the street and the garbage can standing right in front of their face empty. Some people are too lazy to walk downstairs and throw their garbage out the window.

Others cause pollution with the gasoline in their cars and trucks. Some people honk their car horns and make a lot of noise.

Anita M.

CLEANUP

The best way to start is by us young people cleaning up the sidewalks. If we show the older that we don't want to live in a slum we are the one's who will be living here tomorrow. It is our city, we have to learn to live with it.

Moises

CLEANUP

People throw their garbage in the street. They throw their garbage from their window and make a mess on the sidwalk. They throw the garbage on the same place, when that gets bigger all the rats come.

Now in New York we are using plastic bags. But some people still are not using plastibag. It is Earth Day and we are supposed to keep all our garbage in a plastibag.

Santos

Joanne listed the steps that cause pollution and ends with an emphatic summary statement:

How do people cause pollution in the neighborhood? Throw garbage through windows.

Throw garbage through windows.

Noises in the city. Smells of garbage. Smells of gasoline. Smoke of fire. Smoke of Chiminies. And all of my facts cause pollution.

***

Language arts activities provide experiences in identifying cause-effect relationships.

Pupils read or listen to two reviews of a motion picture. They compare the ideas expressed in each, discuss the content, and then make a decision to see or not to see the picture.

Pupils react to an appropriate action-filled picture or reconstruct a neighborhood incident which lends itself to cause-effect thinking. They list causes that could have led to the observable result. They discuss the causes, select the most plausible, and then, following a composite outline, write a paragraph: main idea, cause or causes leading toward the result, and conclude with the result. Silvano describes his reaction to an "I Saw It Happen" incident:

I SAW IT HAPPEN

As I was walking home from the candy store I suddenly heard the screech of a car. It was a truck that ran over a kitten. There was a very big crowd looking anxious to see what had happened. But when I looked at the poor kitten I turned my face away. All of the cat's guts came out. The spot where the kitten got killed was full of blood. It was terrible! I went upstairs to my house and *felt sad all afternoon.*

***

Boys and girls are becoming increasingly sophisticated about the drug scene in their neighborhoods. Dope and its effects are very real to Donald and Michael.

5 REEFERS AND A DEAD MAN

Once upon a time there was a boy named John. He smoked reefers. When his sister smelled the reefers she told their mother.

His mother said, "I'm going to beat you."

John ran out of the house. He asked a man for five reefers. The man gave them to him. John asked for light. The man said, "Stop bugging me."

John said, "Man, you better give me a light."

The man said, "And if I don't, what are you going to do about it?"

I'll kill you," said John. *And he killed the man.*

Donald

DOPE ANONYMOUS

There was a boy named Joseph. He loved a girl named Joyce. She lived in a basement in a junky town.

She was a dope addict. Every time she went to school she had dope in her pocket. One day the dope fell out of her pocket and she was suspended from the school.

Every day Joseph would visit her. One day when he was going to Joyce's house some dope addicts jumped him. They took his money and ran. *After that Joseph made Joyce join dope anonymous.*

Michael

***

Pupils respond easily and well to the development of a topic sentence. A heavy rain that caused cancellation of opening day activities at Coney Island inspired pupils to expand the topic sentence "It was opening day at Coney Island."

A RAINY DAY

It was opening day at Coney Island and the newly painted stands were getting all wet. The bluegreen water was very rough. The people were running under the boardwalk. My father and his friends had planed a good day. But the clouds had to choose that day to break. The expressions on the men's faces were very sad. They had no business!.

Michele

A RAINY DAY

Oh my! Look at that rain. It's terrible. I hope it brightens up for today is opening day and our best day for business. The popcorn is getting lonely.

When it does brighten up I will be the happiest popcorn seller in the whole wide world of ninetteen hundred and seventy. Oh! hip! hip horray! Three cheers for the sun. Hip, Hip, horray.

Esther

***

The world of literature is a strong stimulus to written expression.

Folk tales inspire pupils to write similar stories to show the contradictory effects of wish-fulfillment. The thing for which we wish so strongly is often not that which brings us the happiness we are seeking. That is often present within us but we do not readily recognize it. Following the reading of Grimm's *The Fisherman and His Wife* (p. 47), a group of fifth-grade pupils had a lively discussion about the chracters – the greed of the wife and the kindness of the husband. They were able to relate these qualities to people they knew and their talking led them to a consideration of current opportunities for wish-fulfillment. They decided to write modern folk tales on this theme. Susan composed a comitragedy in which poetic justic is meted out.

THE TIGER AND THE PRINCESS

One day the Esso tiger went to Flatbush Avenue for a performance. It wasn't really a performance. It was to congratulate Princess Snicks for winning $50.00.

When the Esso tiger gave Princess Snicks the money she looked at his gentle eyes and fell in love with him. The tiger also fell in love with the princess, but each didn't show it.

From then on the princess tried to win more tigerama games so that she'd meet the tiger again. One day the princess was sick. She was lying in her room filled with tigerama cards. She was crying for the tiger. The tiger heard of this and rushed to her room. It was very hard to get in, for there were so many tigerama cards.

He sat down beside the princess and stared at her for five minutes. Then he asked her to marry him and she said, "yes."

Both of them died because they got smothered in the tigerama cards.

Susan

***

Over a period of time the teacher of a fifth-grade class read Kipling's *Just So Stories* to the class. The pupils discussed the stories for plot, humor, and original expression. They decided it would be fun to write "Just So" stories of their own to read to other classes. Questions concerning natural phenomena were raised by pupils. Some of the questions were:

How did Saturn get her rings?
How did the deer get his antlers?
How did the elephant get his trunk?
Why does the moon stay up in the sky?

In the stories they wrote describing their answers, the pupils indicated their interest in weaving fact and fancy together. Their stories show both cause-effect and chronological order.

HOW SATURN GOT HER RINGS

Once upon a time on the planet Mars there lived two Martian children named Marana and Marta. They were very sad because they had no toys. Everyday all the other children used to laugh at them and say, "Ha, ha you have no toys." One day Marta said "Let's go to Uranus and get some hoola hoops." Marana said, 'Where will we get the money?" I have $1.50 in my Marshena Bank," said Marta. When they got to the store they were able to buy three hoola hoops for $1.40. *Soon* they returned to Mars with their multi-colored hoola hoops.

After a while they got very good doing the hoola hoops. However, one day Marta threw them up in the air and they didn't come back down. Marta and Marana explored everywhere they knew to find the missing hoola hoops. *After a while* they saw them around the planet Saturn. They tried and tried to get their hoola hoops off, but they were stuck. This is how Saturn got her rings.

Bill

WHY THE ELEPHANT HAS A TRUNK

One reason why the elephant has a trunk is m, m, m, m, I've got it.

Once upon a time long ago in the African jungle an elephant was passing through and he had a bad case of Hay Fever so his friend gave him some Nieo Synepherio and told him to try it.

When the elephant got home and was about to use it a frog jumped up and told him he would die if he took it. (The frog was really the Devil transformed.) The elephant got so scared he went over to the elephant doctor, Dr. Eleafellophantifatso.

When he got there the doctor said he would die in 10 seconds.

Then the elephant decided to end his misery and use the Neo Synephino that the frog said he would die from.

So he took it bravely and his nose was no longer clogged. To him it was a miracle. Soon he began to breathe heavily, so heavily that a tree trunk caught in his nose and that's how the elephant got his trunk.

Robin

***

Tall tales like Paul Bunyan and Sam Fink are popular with the boys and girls and inspire them to write similar stories. They enjoy the amusement of their classmates when they read these "modern" tall tales. Often long tales are bound into book format and illustrated.

THE TEN GALLON HAT

In the days of pioneer life, when people lived in log cabins, there lived a man who had a leaky roof. When there was a heavy rain he needed something to catch the water. Whatever he put under the leak it never seemed to be large enough and he had to empty it many times.

One rainy day he got so mad that he searched the house to find something large enough so that he wouldn't have to make so many trips. After searching the cabin thoroughly, his wife said to him, "The answer is on the top of your head." He realized that his hat was the largest thing he had and held a lot of water. And that's how they named the Ten Gallon Hat.

Bill

***

Reading *fables* familiarizes pupils with the structure of the fable – two dissimilar talking animals, action or talk that points up a moral that all would be wide to heed. Ronald's fable deals with the universal need to be liked.

THE LONESOME CAT

Once upon a time lived a cat that was lonesome. He wanted to know why no one talk to him. Then one day he ask a frog what was wrong with him. The frog said blow me down the chap wants to know what's wrong with him. I tell you what's wrong you are killing all kinds of animals.

Moral: The cat was killing animals and no one wanted him to. No one likes a killer.

Ronald

(In another period the teacher worked with Ronald to help him recognize the "ed" ending of a past tense which has the "t" sound–talked, asked.)

THE BIRD AND THE GOAT

There once was a bird who wanted to be a goat so everyday he went to some goats to admire them. How he wanted to be goat! Then one day he asked a goat how he could become one. The goat said that he knew a friend who was a magician and who could change him into a goat. The next day the bird went to see the magician. The magician then turned him into a goat. As soon as he was a goat he started running around. Just then a hunter saw him and started to shoot at him. He tried to fly away but then he remembered that he was a goat now. He tried to do all the things he used to do to escape hunters but now he was a goat and goats can't do the things birds can do. Finally he got shot and was dead.

Moral: Never try to be someone you're not.

Using Classification. Classification is a means of grouping ideas, things, animals and people into general classes with subclasses. Through their reading and writing pupils have had experiences with classification which extended their understanding that a general term includes related terms. The specifics in the subclass are often the source of the details and examples which pupils use to develop a composition. Usually, the pupils expand an opening (topic) sentence into a composition of one or more related paragraphs. Occasionally, however, a pupil may use the details to build a paragraph of three or four sentences which is concluded with a generalization.

***

The Indo-China War and civil disorders are very much on the minds of the pupils. In one fifth-grade class the boys and girls expressed their opinions orally while another pupil listed some of their ideas on the board. Later they used these items in writing compositions for the school magazine.

PEACE

Peace is a word that means love. Love through the whole world! When the United States is best friends with North Vietnam, when Israel is best friends with the Arab nations, when the United Nations doesn't have to meet.

Peace is one of the words in the language that can't wear out. You can sing about peace and never get tired of the tune. Peace is a soft melody which runs through your mind hoping that one day the world will sing that melody with you and it will be true.

That is my definition of peace and I hope it is true because someday the world will have peace.

Meryl.

PEACE

Peace to me means to love and care to end wars like the one in Viet Nam. It means to stop all riots and looting, stealing and murder. It means to love humanity like our nonviolence crusader Rev. Dr. Martin Luther King Jr. lived and preached before he was killed by violence. We all should try to love and serve humanity.

Alvin

Boys and girls enjoy writing compositions in which they can personify inanimate objects. In some of these compositions the pupils are able to identify completely with the object and experience the feelings that it might have had.

SANDY, THE SWINGER

Hi! I'm Sandy the swinger. When you're a swinger you lead a hard life. With all my problems and worries, I am a happy camera. I love my owner because she uses me so carefully. I love to wink an eye at everyone. I use color film and I enjoy developing my pictures. Since my pictures aren't sent away, I get a sneak preview. When I'm not in use I must stay in a dark closet. Oh boy! I'm in luck! My owner is coming to use me today. Well, today is a hot day so we are going to the beach. Wow! What a view! Here comes the waves. I must take a picture of them. Snap, I made it just in time before they went down. After a long day I am run down. My eyes kill me. I'm already seeing dots. Oh no! Whenever I get more film I think I'm going through an operation. Would you like to be in my place?

Lillian

"IF I WERE"

Hello! I'm a drop of water. I came here when it rained. Anybody who doesn't know what happens when it rains I'll tell you. Someone up there is taking a shower. I landed in a reservoir. I had to go through some pretty tough purifying processes. But now I'm in a kitchen in a bowl of vegetables. Brr! It's cold in here. But I'm learning my lesson. I gave you a cold last week.

I'm worried. Any minute now I could go down the drain. Oh. no! here she comes... help! Ecch! Ajax! Why Ajax? (It gets me dirty) Help!... Oh! A nice long drive through the pipes onto a barge to the East River? Oh, no! It can't be! I'll be polluted! Help! Get me out of here! I'll try climbing back up ... but the current's too strong. Help! Oh! I smell garbage! ... the barge! ... the East River! Someone up there -- save me! I gave you your shower -- please! please! pl --- oh, thank you! I'm evaporating, going up, up! Thanks again up there! But one more thing -- please don't take so many showers.

Rena

***

In a class with a good background in music the pupils likened the sounds of New York City to those of an orchestra. The boys and girls noted the sounds heard over a weekend and in class classified them under the various orchestral instruments. Each pupil developed in his own way the sentence "New York City is an orchestra out of tune." Some of the compositions were later revised, illustrated and displayed on a hall bulletin board.

A MUSICAL CITY

Here comes the conductor trying to get his orchestra tuned up. In the left section the violins are screeching loudly. They screech just like the brakes of your car. In the horn section the honk, honk, honk, beep, beep, sound as if there's a traffic jam on the Deegan. Clap, clap, clap go the cymbals.

Oh! They're so loud I can scream. Honk! Honk! Honk! Screech, screech, screech, beep, beep,

beep, clap, clap, clap! I'll go out of my mind.

If you ever stand on 32nd Street and listen very carefully you will hear the sounds and can decide for youself. Is New York an out of tune orchestra?

***

A discussion of gift giving at Christmas and Chanukah inspired Kit to write this charming mini essay.

MY GIFTS ALONE

My gifts are very unusual because they do not come from the store with fancy wrappings or colored ribbons. They come from my heart. My gift to my parents is thanks for helping me grow to be a good person. When I am punished for doing something wrong, I learn a lesson in how to behave better. I will give my friends a gift of loyalty. They have been my very good friends. I will give Mrs. S my loving attention because I learn many interesting things from her. To Mrs. F I give a gift of cooperation for all she does for the school. To the parents for helping us to make our school the best, I give a gift of praise.

I alone can give these gifts to make a Merry Christmas for all.

Kit Yee Mui

***

Pupils use the details from classification to develop sentence riddles about current personalities, historical figures, or storybook characters. Pupils enjoy exchanging riddles with classmates.

WHO?

Identify these persons:

He made too many donuts on his uncle's donut machine. ____________________

I flew around in a cloud of Tinkerbell's magic dust. ____________________

He found a magic lamp and all his wishes came true. ____________________

She followed a rabbit down a very deep hole. ____________________

Geppetto outfits him. ____________________

He has a little dog named Peanuts. ____________________

He steals from the rich to give to the poor. ____________________

A pig named Wilbur confers with a spider named ____________________

He said, "I have a dream that some day a white boy may hold hands with a black boy."____________

Using Comparison and Contrast. Comparison is a natural method of development by which pupils use details to show the *similarities* and *differences* among people, objects, animals, and situations. Contrast, on the other hand, highlights only the differences. Most pupils use comparison rather than contrast to explain something unfamiliar by showing how it is like something familiar.

Pupils are guided to recognize in their reading those paragraphs which have been developed by comparison. They are also encouraged to suggest topics which they feel can be developed through comparison. Under such classification headings as size, appearance, characteristics, etc. pupils make point-by-point comparisons of people, places, or things that belong to the same general class, e.g., two mountains, two bicycles, two TV comedians, two incidents.

From the classified items the pupils develop a composition and follow either of two patterns of organization: (1) An opening sentence, naming the two subjects to be compared, is followed by two or three sentences about the first subject, and then two or three sentences about the second subject. Both series of sentences cover the same items, (2) An opening sentence, describing the two subjects, is followed by a sentence about the first subject, then a similar sentence about the second subject. Another sentence about the first subject is followed by a similar sentence about the second subject until all items have been covered. The pupils select signals words – *also, similar to, but, the other* – which will better bring out the points of comparison in their compositions.

***

Comparison is an effective method that pupils use in *writing reports for social studies.* After a class trip to the Museum of Natural History, Frank was able to compare physical geography with cultural geography.

GEOGRAPHY AT THE MUSEUM

At the Museum of Natural History our guide was Miss Mills. She showed us how physical geography is different from cultural geography. Physical geography is the study of natural things on the earth such as mountains, rivers, volcanoes, rocks, glaciers, canyons, caverns. Cultural geography is the study of man-made things also on the earth like bridges, tunnels, roads, artificial lakes.

We learned that the age of mountains can be told by the height or peak of the mountain. Old ones are low and their peaks are rounded with a few exceptions. An old mountain is from 15,000,000 to 20,000,000 years old. Young mountains are higher and their peaks are sharper.

Next we saw slides and some models of bridges and tunnels. There are fixed bridges and movable bridges. The first fixed bridge was probably a fallen tree placed across a river. The George Washington Bridge is a modern fixed bridge. Movable bridges are bridges that can be moved aside or raised up to let ships pass. We have movable bridges in the Bronx.

Our guide used slides, a chalkboard, pictures and exhibits to show us all these things.

***

Pupils examine pictures of cattle herders in Africa, South America, and North America and compare the terrain, the dress, equipment of the herdsmen, the size and appearance of the cattle. They take notes on the similarities and differences. In organizing their notes for writing a report, the pupils are selective and include only those items which relate to all three types of cattle herders.

***

After viewing the moon landing pupils compared walking on the moon with walking on planet earth, both factually and imaginatively.

WALK IMPOSSIBLE

It would be impossible to walk on the moon if you weren't wearing the right things because the moon has a light gravity pull. If you weight 120 lbs. on the earth you will weigh 20 lbs. on the moon. If you go there, you wear space suits and shoes so that you may walk. If you don't have special clothes on the moon you will float. On the earth gravity holds you down on your feet without special clothes or shoes. You dress according to the weather and the styles.

Debbie

THE MAN IN THE SPEAKS IN

"Pests!" Why do they have to try to land on me? Why don't they try Venus, Goddess of Love or Saturn with all those silly rings around her or Jupiter. He's the biggest or why not Mercury who's small and when people got there they wouldn't try to verpower earth. Why do they try to land on me? Would you like people landing all over you? I wonder how earth puts up with it. But earth has everyone talking about him and is always in the newspaper. But that's because there are people on earth, and if there people on earth, they must have landed there at one time. If earth can take it so can I. I'll show them. Just wait till those humans come up here.

Rinaldo

NOTE-TAKING

THE TEACHER	*THE PUPILS*
Ascertains which pupils need help in taking effective notes.	Vary in prior experiences with note-taking.
Utilizes a topic that has arisen naturally in the course of a class activity and about which they want more information. Suggests that pupils read on the topic and take notes.	Are interested in discussing the topic further, but realize how little they know about topic. Frame questions to which they want answers, list them on board; copy them into notebook. Recognize that reading will prepare them to be active participants in the discussion; that notes will help them recall facts.
Elicits steps they will follow in taking notes; records random listing as given.	Contribute techniques learned previously.
Guides sequential rearrangement of steps for taking notes.	Suggest which step comes first, second, etc.
Relates note-taking to reading; reviews work-study skills. Calls on pupils to demonstrate these; reminds pupils of responsibility to use quotation marks in writing if they quote exact words of book or to frame oral statements with finger quotes.	Show they know how to use table of contents and index to find information; skim and reread; put information into their own words orally and in writing. (Realize they are not to copy verbatim.)
Is aware of those pupils who do not contribute to the listings of steps or who guess wildly; forms a group for direct reteaching of note-taking.	Work with the teacher in another period as they learn how to take notes.

THE TEACHER	*THE PUPILS*
Guides those pupils who have had more experience with note-taking to put techniques into practice.	Understand steps they are to follow in taking notes on topic, e.g., "Pollution."
Enlists aid of librarian in assembling books.	Work with librarian in putting together a suitable collection of material.
Reminds pupils to have notebook ready and to refer to chart listing of steps.	Prepare notebook pages, write topic.
Reviews techniques for answering questions, e.g., some words of question need to be repeated in the sentence answer.	Frame questions for which they want answers; write each, leaving half a page for answer: What is pollution? How many kinds are there? Which kind do we have in our neighborhood? How can we collect and dispose of trash in school? What can children do? Adults? Which city agencies should we write to?
	Look over books; select one. Write name of author followed by title of book underlined – John Parry. *Our Polluted World: Can Man Survive?* Use table of contents and/or index to locate information.
Allows sufficient time to read and take notes.	Skim all material before taking any notes; make up additional questions if they wish.
	Reread material to find answers to specific questions. Think out information and write answer in own words under each question (may use some of author's vocabulary, if needed, to clarify meaning.) List pages from which notes were made: 11, 13, 19-20, 47-48; keep handwriting legible.
	Reread notes. Check that these make sense to them.
Leads discussion. (p. 113)	Contribute to discussion; refer to notes.
Calls for pupil evaluation of each other's notes to answer selected questions.	Read note to others.
	Compare their notes for such points as the following:
	Do the notes show a selection of enough important ideas to answer the question? Do the notes include some supporting details? Do the notes indicate author, book, pages? Do the notes have some material which is not needed?
Encourages pupils to refer to notes in writing or presenting a brief account of the discussion.	Use notes in preparing an oral or written report.
Provides many opportunities for individual note-taking as a work-study activity in preparation for oral or written reports.	Practice taking notes independently. (Some pupils continue to work as a group with direct teacher guidance.)
Guides more able pupils to take notes from two (or more) textbooks, magazines, encyclopedias, charts.	Have demonstrated their ability to take effective notes from one source at a time.
Reminds pupils to think about information; put it into own language.	Follow a plan for taking notes. Read two or more books; a book and an encyclopedia; etc.
Explains that they may begin to use abbreviations if these are meaningful.	

THE TEACHER	*THE PUPILS*
Demonstrates how to combine notes from two sources	Offer their notes for demonstration and give source of note.
Classifies under the proper question related notes from two sources.	Understand process of combining notes.
Eliminates duplication, unnecessary or irrelevant information.	Find some notes are not needed.
Uses every meaningful situation to encourage pupils to take notes from several sources.	Will have an interest in taking notes if they are used for real purposes that are meaningful to them.
Is aware that note-taking is a difficult skill which must be taught in many areas and with a variety of approaches.	Develop skill slowly; need much guidance and practice.
Optional	
Introduces note-taking during a listening activity for small groups of pupils. (In general does not encourage pupils to take notes during a listening activity.)	Find that note-taking during a listening activity is difficult even with well-organized material.
Tapes a carefully organized passage from a book or magazine article on a matter of real interest to the pupils. Frames some questions to guide their listening:	Work as a group; are guided in their listening by questions on chalkboard or chart.
What is name of talk?	Listen attentively to answer questions.
Who is speaking? Is the main idea directly stated?	Realize that they can't always write complete sentences.
Which key words help? *(First, for these reasons, in the beginning, in conclusion.)*	May ask to have the tape replayed several times before they can compile full set of notes which make sense.
Provides many practice activities with well-structured material, e.g., discussion of two sides of a question – "Kind and Amount of Homework" or "Parental Rules." May or may not frame questions.	Sense relationship between ideas. Take any notes they wish. Use notes to summarize or discuss question.
Assigns, at times, TV and radio "talk" programs for home listening and note-taking.	Find that some speakers are easier to follow than others.
	Try to organize their ideas when presenting oral reports so that listeners will be able to follow them more easily.
OUTLINING	
Relates outlining to reading, classifying, and note-taking in the content areas.	Understand that the questions they framed for note-taking form a tentative outline (plan of ideas) and help them to see the relationship between main ideas (facts, items, topics) and related supporting ideas.
Provides many experiences in the cooperative outlining of textbook or encyclopedia material.	Develop insight into how an author probably organized his ideas (thinking) as they contribute to or make decisions about the main headings and related topics in the group outline.

THE TEACHER	*THE PUPILS*
Distributes duplicated copies of a well-organized meaningful selection of two or three paragraphs, with a main idea and two supporting ideas in each paragraph. Indicates that pupils are to frame questions.	Find that material is of interest to them. Read silently, frame questions to help them select main idea and supporting details.
Asks pupils to underline with one line the main idea and with two lines the two related minor ideas in each paragraph.	Identify and underline in each paragraph the main topic and two subtopics which answer their questions. Recognize the difference between main topic and subtopic. At first they write sentences as they have been doing for note-taking. (Later with teacher guidance and much practice, they learn to select and underline only the key words or phrases which convey the thought.)
Calls on pupils to share their selections orally and in writing on the board.	Read their choices aloud.
Guides them to evaluate their selections and those of their classmates.	Compare choices. Justify their selection or change it if evidence doesn't support it.
Writes result of group decision for each paragraph on board. Calls attention to use of Roman numerals for each paragraph.	Agree on which sentences (words or phrases) best indicate the main topic and minor topics. Write these on board for each paragraph as Par. I; Par. II; Par. III.
Displays on chart or projects a skeleton outline: calls attention to the format. Title I. Main topic A. Related minor topic B. Related minor topic II. Main topic A. Related minor topic B. Related minor topic III. Main topic A. Related minor topic B. Related minor topic	Discuss the format of the outline. Note such features as: title placement; initial caps for words in title use of Roman numerals for each main topic period after Roman numeral use of capital letters for each minor topic period after capital letters use of capital letters for the first word of the main and minor ideas use of a period after the vertical placement of numerals under numerals; letters under letters; periods under periods Copy form of skeleton outline:
Brings out that an outline divides the whole into parts; therefore there must be two or more main ideas; two or more minor ideas under each main idea. Displays for pupil use another skeleton outline with only Roman numerals and capital letters.	Title I. ____________ A. ____________ B. ____________ II. ____________ A. ____________ B. ____________ III. ____________ A. ____________ B. ____________
Calls on pupils to fill in form.	Complete form, using main idea and related ideas as listed

THE TEACHER	*THE PUPILS*
Asks for several volunteers to complete form on board.	on board under Par. I, II, III. Most pupils probably use sentences.
	Compare individual outlines with ones on displays; discuss points of difference: understand why some outlines are better than others.
Continues group practice with well-organized material of increasing difficulty.	Find the outline a useful way of showing a brief, easily understood picture of the ideas presented in a text; follow format.
Guides pupils as they work independently on outlining their own written reports as preparation for presenting them to the class or a group.	Work with interest because they know the outline will help them to recall the information in their reports. (See Reporting, p. 117.)
Participates in evaluating importance and relevancy of information.	Find that some information is not useful, is out of sequence, or needs additional supporting minor topics.

LETTER WRITING

For the majority of pupils, letter writing is an important type of written work because it is likely to be the form most commonly used in life outside the school. Like conversation and discussion, it provides opportunities for an exchange of ideas.

Pupils learn to write best in response to real situations. Teachers have to be sensitive to as well as alert to the many school and home activities in which letter writing may be made a purposeful and realistic part, such as the writing of friendly letters, simple letters of invitation, acceptance or regret, thank-you notes, simple business letters, greeting cards, and government postal cards. Pupils begin to recognize situations that call for letter writing and to discern what is appropriate to say to another pupil, an adult, one's parents or the teacher. The amenities of letter writing need continuing teaching, and pupils, in evaluating their work, should attach importance to them.

Some teachers set up a "writing corner" where they keep a supply of stationery for pupils' personal writing needs. This gives pupils the opportunity to practice writing on unlined paper since that is the kind they will probably use in out-of-school situations. An envelope is selected that suits the letter page in size.

Friendly letters. Writing to cousins, friends, and pen pals in the neighboring schools and in other parts of the country and world, or communicating with children of other classes in the school are some of the situations which lend themselves to informal, friendly letter writing. Pupils are encouraged to:

Write the date in the upper right-hand corner for the short note.

Write the date in the upper right-hand corner for the formal type of letter. The full address should include the apartment number and zip code. (Some teachers have found it necessary to have the pupil paste in a notebook a model of his home address for reference use. This eliminates the teacher's having to help each pupil with the writing of his individual home address during a letter-writing activity.)

Leave margins.

Use greetings, such as Dear Robert, Dear Grandmother, Dear Mother, Dear Uncle Will, Dear Mrs. Brown.

Begin with a pleasant remark. (Try to eliminate "I am writing to tell you ......")

Have one or two main ideas.

Be informal and chatty, giving personal reactions.

Close with a pertinent thought.

***

Pupils write to favorite authors who reply most graciously and informatively. Sheila wrote to Evelyn Neville; Phyllis to Robert Burch.

1564 E. 4th St.
B'klyn, N.Y., 11230
Feb. 5, 19--

Dear Mrs. Neville,

Your book, *It's Like This Cat,* was the best book I ever read.

I would like some hints about writing since you're experienced. I love to write but sometimes it just comes out to nothing.

Would you like to come to my class? I'm sure my classmates would be delighted to meet you.

Do you have any other books? I looked around but I could not find any.

Please respond.

Your friend,
Sheila

P.S. My class is 5-1 and my school is P.S. 000 B'klyn, N.Y.

Keene Valley, N.Y.
Feb. 14

Dear Sheila:

I don't live in New York City anymore, so I doubt that I will be able to get to your class, but anyhow I can answer some of your questions.

Everyone writes some things that are awful -- I still spend weeks on things that wind up nowhere. So don't give up. Keep writing -- on anything: letters, compositions for school, pieces for school or local newspapers -- *any*thing. The more you write the more you learn what you want to say and how to say it, and you have to try different forms. *It's Like This Cat* was the first thing I ever wrote in the first person (with 'I' talking) and present tense, and it seemed much easier that way.

My other books are: *Berries, Goodman, The 17th Street Gang,* and *Traveler from a Small Kingdom.*

Thank you for writing.
Evelyn Cheney Neville

Box 234
Fayetteville, Ga. 30214
January 29, 1968

Dear Phyllis,

Thank you for your letter. It was good of you to let me know you enjoyed reading *Queenie Peavy.* Also, I am pleased that you asked me to list some of my other books for you. One of them is called *Tyler, Wilkins, and Skee.* It is about three boys on a Georgia farm. Another one, *Skinny,* is about an orphan boy who had not learned how to read and write, although he was already twelve years old. And a third, *D.J.'s Worst Enemy,* is about a boy who was so mean that he was his own worst enemy!

I am enclosing a post card for you; perhaps you can use it as a book mark. On it there is a picture of The Little White House, where President Franklin Roosevelt lived whenever he visited Georgia. In a chapter of *Tyler, Wilkin, and Skee,* Tyler and Wilkin saw the president one day when he was out riding. Skee did not get to see him, but he once saw an Indian Chief, which he thought was more exciting, anyway.

In answer to your question as to whether I have any tips for anyone considering becoming an author, I will say that an interest in reading is a good start. Also, it is wise to learn as much about grammar as you possibly can. I regret that I did not work harder in English classes when I was in school, because now I find myself having to go back and study things I would know if I had only studied them when I was your age.

I hope you will remain interested in writing. You will find that it is possible to write stories in your spare time and still have time for whatever else you want to do. And do not become discouraged if you are not happy with your first stories! Keep writing and you will gradually see signs of improvement in your work. I firmly believe that the best way to learn to write is to do a great deal of writing!

Good wishes to you and your friends and teachers at P.S. 238, and thank you again for your nice letter.

Sincerely,
Robert Burch

***

Pupils write historical letters which are fun and informative too.

Pinta
Somewhere in the ocean
October 10, 1492

Dear Ronaldo,

I am very scared. Scared that any minute something terrible will happen and that all of us will perish. Just the other day one of the ships sank. All the men on the boat were drowned and suffered a terrible death.

We are trying to convince our crazy captain Columbus to turn back before the other two boats perish but he won't listen. We have very little food left and hardly any drinkable water left. He must turn back.

Some of the men are thinking about a mutiny. If they do I will probably join them. The storm last week was so big that three men were washed over board. I would not want to be one of them. If we have another storm so I think to turn back now is the wisest idea.

I must go stand watch now so I will say goodbye.

Until we meet on native soil,
Elmo Donovay

***

Pupils write about their problems to the editors of their school magazine and eagerly await the answers.

May 10, 19--

Dear Editor,

Everytime I have to go someplace, my mother wants to go with me. She even goes to the library with me. She thinks I'm a baby. She's always worried about me.

Your friend,
Gladys

June 1, 19--

Dear Gladys,

Prove that you are responsible enough to go places alone. Be happy that your mother cares so much about you.

Your editor,
Daryl

November, 19--

Dear Editor,

My problem is my dog. She thinks she owns me. She bites my hand and almost takes it off. She brings me her leash and I've got to take her around the block five times.

Sincerely,
Mark

December 5, 19--

Dear Mark,

Next time your dog bites you, bite her back.

Your editor,
Robert

Letters of Invitation, Acceptance, Regret, and Appreciation. Letters and notes received by the class as well as copies of letters sent out by the class are displayed on a bulletin board.

Pupils send letters of invitation to supervisors, parents, monitors, other classes to attend a special class activity. In the letters they include the reason for the invitation, the *place, date*, and *time*. They also request an answer and use the abbreviation RSVP which they find stands for the French "Repondez s'il vous plait."

June 3, 19--

Dear P.S. 00 Parents Association,

I wish to thank you very much for the cultural and exciting trip you planned for us at Smith's Clove in Monroe, New York. We all enjoyed seeing and learning about the past and how people lived. We saw people making pottery, brooms and candles. In all there were 42 buildings, a school, a jail, a boot-making shop, a saddle shop, a barber shop, a dress shop, log cabins and many more interesting buildings.

Thank you again for a wonderful time.

Sincerely yours,
Lisa

Public School 00
4550 Carpenter Avenue
Bronx, N.Y. 10470
April 10, 19--

Dear Belinda and Charles,

I would like to thank you for coming to our school and talking to us about narcotics. I like the way you came right out and told us your personal experiences with narcotics. I hope to see you again. Thank you very, very much for all your time and patience!

Yours truly,
Earl

Notes. Notes are a variation of the friendly letter. The note is usually quite informal, not requiring a full heading. It tends to be brief and is written for a specific purpose such as to serve as a reminder, to explain an absence, to indicate a plan for arrival or departure. It does not always go through the customary mail channels, but may be transmitted by hand or accompany a package. This involves a change in the addressing of the envelope – the person's name usually sufficing.

Some teachers set up a mimeographed note-form for parents to follow in reporting a pupil's absence.

Greeting Cards. The custom of sending greeting cards has grown tremendously and there are implications in this for the classroom teacher. Pupils write and illustrate original cards or, at times, bring in printed ones. In both cases they learn to consider the degree of friendship between sender and receiver, the appropriateness of the verse, the attractiveness of the illustration and the great care that they should exercise in the choice of humorous greeting cards. Pupils are encouraged to send or hand deliver greeting cards for appropriate occasions.

Pupils also need practice in writing and sending government postal cards and picture postcards, as well as instruction in how to indicate special delivery or air mail, and how to send packages through Parcel Post with emphasis on how to wrap and indicate contents.

Business Letters. In these grades pupils may have some need for writing business letters in school and at home for their parents. The correct business form is taught through cooperatively-composed letters copied by the pupils. Business letters received in the school and of interest to the pupils are read to them and displayed for individual observation and reading. It is also advisable for each pupil to write one business letter form which includes his own home address and to paste this into his notebook. The importance of neatness and legibility in writing the forwarding and return addresses on the envelope is stressed.

In writing business letters, pupils learn to:

Use block form for heading. Put the name and address of the person or company to receive the letter above the message.

Use an appropriate salutation, such as Gentlemen, Dear Mr. Smith, Dear Sir.

Indicate amount of money, if money is involved, and form in which it is being sent -- stamps, check or money order.

Use appropriate closing, such as Yours truly, Very truly yours, Respectfully yours.

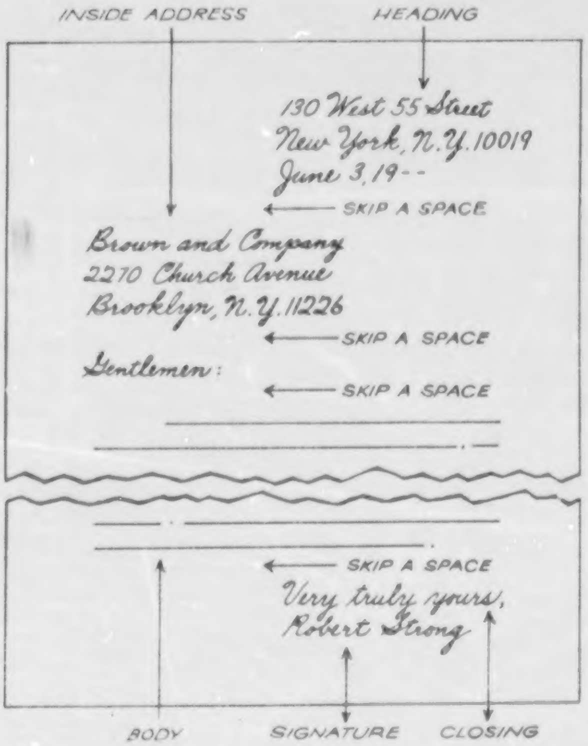
Use full name in signature.

Address the envelope correctly. Block form may be used. Address includes city, state (abbreviated), and zip number. For housing projects or large apartment houses, the apartment number should be included.

Fold the paper in thirds if the large envelope is to be used. When using the small envelope and large paper, bring the lower edge of the paper almost to the top and crease. Then fold from right to left in thirds.

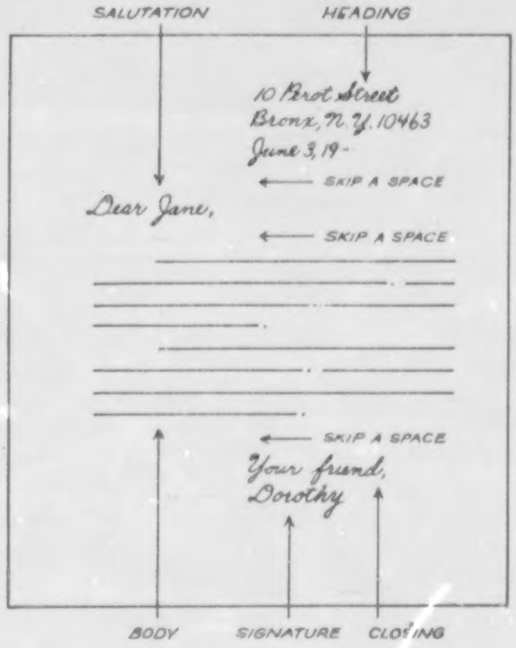
LETTER FORMS. Many teachers make large posters of the letter forms and post these for ready reference when pupils are writing.

Business Letter

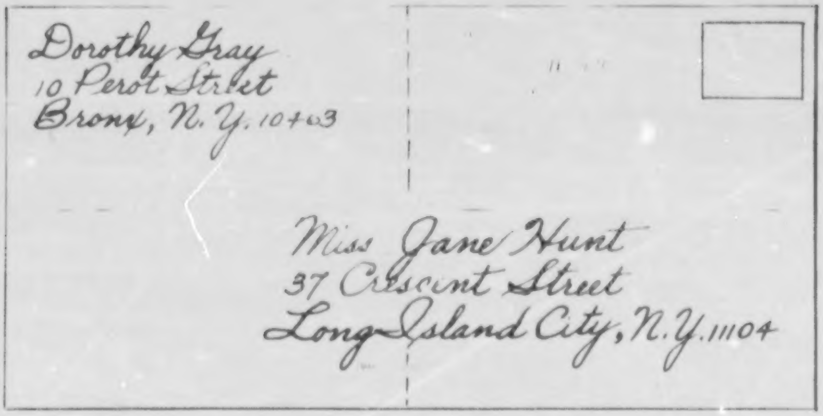

INSIDE ADDRESS
HEADING
130 West 55 Street
New York, N.Y. 10019
June 3, 19--
SKIP A SPACE
Brown and Company
2270 Church Avenue
Brooklyn, N.Y. 11226
SKIP A SPACE
Gentlemen:
SKIP A SPACE
SKIP A SPACE
Very truly yours,
Robert Strong
BODY
SIGNATURE
CLOSING

Note: Alternate closings such as "Sincerely yours" and "Truly yours" also are used.

Friendly Letter


SALUTATION
HEADING
10 Perot Street
Bronx, N.Y. 10463
June 3, 19-
SKIP A SPACE
Dear Jane,
SKIP A SPACE
SKIP A SPACE
Your friend,
Dorothy
BODY
SIGNATURE
CLOSING

Envelope



Dorothy Gray
10 Perot Street
Bronx, N.Y. 10463

Miss Jane Hunt
37 Crescent Street
Long Island City, N.Y. 11104

POETRY WRITING

The writing of poetry can be a stimulating and challenging experience for pupils. Those who have tried to bring more relevancy and more excitement into urban schools have not infrequently turned to poetry. Expression in this form lends itself to the perceptive insights and the fresh, striking phrases that lively youngsters can originate, even when they are still unable to distinguish a run-on sentence from a fragment. Many aspects of poetry composition – figurative language, subject matter suited to the nature of poetry, rhymed verse forms – are presented to pupils in these grades.

If interest in writing verse is to be kept alive, it must bring to the young poet satisfactions such as appreciation, self-realization, emotional release or usefulness to class or school. Reading aloud one's poetry to others often gives status to the writer. On the other hand, there are some budding poets who are hesitant about sharing their work with others, but the admiration of classmates might make them more secure and confident.

Suggestions for Developing Poetic Expression. The teacher who reads poetry to the class or group or individual is extending his pupils' experiences with language and feeling when he asks: What makes this a poem? Is it the idea or the words? What does it say? What does it do to you?

***

Words and word patterns are the tools of the poet. Pupil poets, too, have to be aware of and alert to old and new words, new ways of using old words, and the many meanings that can be given to words. The teacher leads pupils to realize that poets often give nonliving objects characteristics that usually belong to living things. The teacher may or may not use the term "personification."

One teacher encouraged pupils to try composing sentences using personification. The pupils had no set period for writing these lists of whimsy, but during the year they deposited their sentences in a "poetic expression" box. The teacher read the sentences aloud to the class, to groups and to other individual pupils who were then inspired to compose their own examples of personification.

The following samples show how well the pupils used their everyday observations and were able to tune in on what might be the reactions and feelings of the object:

The gate was tired of being slamed. Linda.

The car smiled when he got a new coat. (of paint) Raymond.

The clothes jigged and danced on the close line. Barbara.

THE LIFE OF A MATCH

I am a match,
Sparkling now and then,
A burst of flame appears,
Now rejoicing in my youth,
I see
My flame getting lower, lower
And then, my end.

Margaret

***

Pupils who have many opportunities for sensory participation and exploration in prewriting sessions often find that they use similes and metaphors without conscious understanding of what they are doing. The simile is a comparison using *like* or *as*; the metaphor omits *like* and says one thing is another. There is a danger that, as pupils develop conscious awareness of figurative language, they will use the overworked stereotypes. Pupils, therefore, should be encouraged to look for the unusual and truly original. It might be well to read to them "A Cliché" from Eve Merriam's *It Doesn't Always Have to Rhyme*, Atheneum, 1964.

Some develop the habit of listing things recently seen, heard, read, thought about or felt that might be suitable content for poems. Since many impressions are gained through observation, the teacher encourages pupils to note things in detail and to put these observations into words. After a snowstorm the pupils used metaphor naturally. Morton wrote: "And I eyed the settling, snowy crown as it whirled slowly down covering every inch and acre with silver frosting from the Master Baker." Alfred in the same class hailed the flakes as "crystals white and deep" and, recalling his trip to the armor room of the Museum of Art, wrote:

From great castles in the sky
These cold little white knights ride
With armor, shield, sword and lance.

Neil uses simile easily in the following poem:

THE SPOOKY NIGHT

When the night is as black as tar,
And outside there is not one star,
The moon is as pale as a white sheet,
And no one dares occupy a park seat.
For now the party has just begun,
Goblins approach one by one
And in the cold, swirling air
Bats are flying here and there.
Ghosts creep out of old towns,
The night is filled with all strange sounds.
Witches and cats, monsters and bats:
They all come out to the city square,
Hallowe'en is here, so all
BEWARE!

Neil

***

Calling attention to the end-rhyming words makes children aware of rhyming pattern. Some pupils may learn to identify the pattern by number, e.g., lines 1 and 3 or lines 1 and 4.

Pupils picture their observations of everyday occurrences in rhymed verse.

AN ONOMATOPOEIC CHRISTMAS

The guitar string went twang,
The gun went bang.
The new toy went crack,
Then the boy got smacked.
The new pen went snap,
My kid brother's foot got caught in a toy trap.
The Christmas tree went plop,
And my father shouted, "Stop! Stop! Stop!

Harold

THE WORLD OF MINIS AND MAXIS

The world of minis and maxis
Is a world of ups and downs
Short girls, tall girls, fat girls
Parading around like clowns.
The maxi is worn down to your toes,
The mini is almost up to your nose.
So if there's a generation gap,
I'm sure it has to be
The space that comes in between the
mini and maxi.

Theresa

A FALLING STAR

The falling star is a wonderous thing
It lights up the sky on its downward swing
Some say it brings sadness, others say joy
But I think of it as an angel's toy

Patricia

But close attention to rhyme alone frequently results in doggerel. Straining "for rhyme" produces meaningless lines, e.g., *someone's liver - Nile River* from "I'd Like to Be Bacteria" by Ralph G., a sixth-grade pupil, is bad verse (contrived rhymes) and worse human values (sadism evident in fun part would be infecting someone I hate).

I'D LIKE TO BE BACTERIA

I'd like to be bacteria
Roaming around in someone's liver
The blood in his veins, so large
Just like the Nile River
Oh, to be bacteria, I think it would be great
But the fun part of it,
I'd infect someone I hate.

Ralph

***

Literature and film often inspire pupils to create.

One teacher read "Tales of Custard the Dragon," by Louis Untermeyer. The pupils noted the characteristics of this form of poetry – a story, a definite pattern of rhythm, a rhyming scheme, and repetition – and, incorporating what they had learned, tried to write ballads of their own.

WHY THE CONCH SHELL WHISPERS

In a far-away land close to the sea,
In a fisherman's hut close to the scree,
Lived a fair maid whose name was Joan,
And she lived there all alone, oh, quite alone.

She would sit by the sea, the rhythmic sea,
And sing with the wind when it blew in fury,
For she loved the wind's song and the whispering spray,
And there she would sit at the end of the day.

She would sit by the sea when day's work was done.
And sing with the wind and the bright yellow sun,
A coal black rock she took for her seat,
On the edge of the land where the ocean did meet.

Her brother had told her don't venture too deep,
For the ocean, my dear, can seem quite asleep,
But whirlpools lie there under the sea,
And always spin round in wild fury.

One evening sat Joan and mended a net,
(It was in twilight for the sun had set,)
But the moon was full and the nights tarry,
And she ne'er noticed the whispering sea.

But fishermen found black locks in the sea,
And one extra thing I shall tell unto thee,
A conch shell was found on the pure white scree,
With the song of the wind and the whispering sea.

Judith

The classic film *The Red Balloon* was a source of inspiration to Chris:

It all began on a windy day
The balloon saw the boy and decided to stay
Then started a friendship that would last
For the future days, that come and go so fast.
The balloon was different as different can be
It seemed to have feelings like you and me
This big balloon seemed to protect the boy
And it didn't act like a regular toy.

***

Serious ideas that deserve consideration often can get more attention by being expressed humorously instead of solemnly. Usually the juxtaposition of incongruous ideas is the formula for producing laughter. It is difficult to define what will appeal to children as whimsical or humorous, but they early recognize the incongruities that constitute humor.

When pupils write humorously their humor should be appreciated, but the teacher should not demand that children write humorously.

Joaquin Miller's "Columbus" was the inspiration for Monica's humorous complaint about handwriting practice.

I PRACTICED PENMANSHIP
(With apologies to Joaquin Miller)

Beyond me lay the m and n
Behind the 11 and nnn and eeee
Before me not a chance of play
Before me only endless pppp
I said to teacher: "I must stop
For lo, my pencil point is gone
Speak, Mrs. Levie, speak and say ...."
She said: "Write on, write on, write on!"
I swung and swung and then I said
"Oh, Mrs. Levie, please succumb!
I feel that I am almost dead
My pp are dull, my fingers numb!
Oh, Mrs. Levie, pity me
The edges of my fingers torn...."
But in her heart no pity she
Said she "Write on, write on, and on!"

At last, at last dismissal bell
The class rushed out, no longer tame
With screams and laughter, rush and yell!
One month later report cards came.
And now into my card I dip
I've got an "n" in penmanship
I've learned my lesson – from now on
"I'll sit down and "Write on, write on!"

Monica

***

Pupils in these grades enjoy hearing limericks. They respond to their nonsense and rhythm and often want to create their own five line verses. They recognize and use the pattern of limericks: Lines 1, 2, and 5 are long and have end rhyme. Lines 3 and 4 are shorter and also have end rhyme.

The first line identifies the theme and the last line gives the humorous ending. Tapping out the rhythm of familiar limericks helps pupils to develop a sense of rhythm which they transfer to the writing of limericks.

GONE

There one was a lady named Peg
Who sported a wooden left leg
She struck her right leg
Into a lit powder keg
And now there's no lady named Peg

Sue

THE END

There once was a fiend named Pollution
For him no one had a solution
If he sticks around we'll pay
With our lives someday
So to kill him is my resolution.

Janine

SEEING

There once was a funny circus clown
Who on the trampoline jumped up and down
His eyes suddenly popped
So to the market he shopped
For the best pair of eyeballs in town.

Rhonda

LUCK

There once was a man from Rambie
Who used to gamble and gamble
He tried every game
But it was always the same
He lost all his dough cause he gambled.

Daniel

***

Pupils have developed some familiarity with the classic examples of haiku which they have heard as part of their literature program (p. 78). These seemingly simple and natural expressions of a writer's thought and feeling about nature fascinate many of the pupils who respond either in painting or writing. They seem to find the haiku easy because they don't need to worry about rhymes. Frequently pupils include too many details and lose the essence of the Japanese form which does not give a complete account but allows the reader to go on by himself. The characteristics of haiku, namely a 5-7-5 syllable count in three lines, often prove difficult to pupils because English words don't lend themselves as readily to this syllable count as do Japanese words. Pupils, therefore, vary the count and, at times, the verses are accepted as written. At other times, the teacher encourages the pupils to rework the lines as in the case of Elizabeth, Sam, and Albert. Elizabeth read her lines and eliminated unimportant words; Albert added words; Sam had only one small change.

Elizabeth originally wrote:

The waterfall glistened as it
slowly fell from rock to rock
grinding them to iridescent colors.

and revised it to read:

The waterfall glistened (5)
As it fell from rock to rock (7)
Iridescent colors! (5)

Albert worked over:

The water rippled
Over the rocks
As the fish swam away.

and finally evolved:

The water rippled (5)
As fish swam over smooth rocks (7)
Cool song at evening (5)

On the last line Sam inserted *A* before *huge.*

The breeze whistled through
the trees in the forest like
A huge piccolo.

To inspire pupils some teachers display photographs and prints of seasons, moods, themes, and then ask pupils to arrange a display of their illustrated haikus. The pupils embellish the display with stalks of wheat, cut-out Japanese lanterns or samples of calligraphy. Other pupil-composed haikus are:

LIGHTNING

In a flash through the sky
It fells houses and great trees
Like a sharpened knife

Peter

Haiku is a favorite form of poetry.

THE FIRE IS DEAD NOW

The embers shine no longer
Gray whisps of smoke curl

Melissa

DEER

How swiftly she runs
See her camouflage colors
Queen of the forest.

Tina

***

Another form of poetry which appeals to the pupils is the diamante. The diamante is a poem of seven lines which form the pattern of a diamond. The first and seventh lines consist of a single noun each. These nouns are antonyms. The lines between describe the first noun, show a transition of one noun to the other and then describe the second noun.

WATER

Cool, clear;
Sailing, swimming, floating;
Liquid, waves, bellows, drifts;
Rolling, crashing, calming;
Dry, hard;
Land.

Linda

WINTER

Cold, still;
Freezing, shivering, glittering, sliding;
Snow, drifts, snowballs, icicles;
Shining, brightening, thawing;
Hot, sunny;
Summer

Henry

NIGHT

Dark, shadowy;
Sighing, whispering, whistling;
Stars, moon, dawn, run;
Seeing, laughing, shouting;
Light, warm;
Day.

Robert

***

Cinquain is a five line cumulative form of poetry which pupils enjoy composing. The poem begins with a single word followed by two, three, two descriptive words which return the thought to the original word.

Beauty
Water fountains
Night time sky
Everyday people
Beauty.

Brian

Necklace
Round, chain
Gold, metal, long
Pretty, colorful
Necklace.

Joseph

Airplane
Big, heavy
Flies, lands, crashes
Fast, powerful
Airplane.

Steven

Refining Poetry Writing. Writing without instruction does not usually improve writing. But the kind of instruction is important. Some teachers like Margaret Langdon of England use specific techniques to help pupils who dislike writing, especially poetry, to recall emotional experiences and to express these briefly, simply and with sincerity. She began by instructing her pupils to write quickly the first thing that came to mind about an imaginary spider on the wall. Another line was rapidly added to say something about its body. This was followed by a line containing three adjectives telling how the legs looked. Finally, a concluding sentence was added after a line describing the web. The following selection illustrates the sincerity and directness of the writing.[46]

THE SPIDER

Spiders are horrible and ugly, the very thought of them
sends shivers down my spine.
This one has a bloated body, black and brown,
Its legs are long and spindly and fine,
The web is beautiful, dew-spangled, delicate,
But it is a trap.
The fly, though small, fights frantically, fiercely.

Other assignments which follow are described in *Let the Children Write.*[47] However, it should be noted that writing alone did not ensure improvement in language skills. Interspersed with creative periods were periods devoted to skill development and to appreciation of the value of words, in order that pupils might learn how mechanical skills could be improved. This learning was done independently of the creative writing period.

The practice of inviting poets to the classroom is increasing in New York City. The Teachers and Writers Collaborative places professional writers in classrooms to work on a regular basis with teachers who are interested in opening their children to new ways of using language. The writers maintain detailed diaries of their work with teachers and children and these diaries along with the works of the students become the raw material for the project's publications – newsletters, curriculum materials, anthologies. Teachers who are interested in gaining insight into the poet's ways may participate in workshops or send for a subscription to: Teachers and Writers Collaborative, Pratt Center for Community Improvement, 244 Vanderbilt Avenue, Brooklyn, N.Y. 11205.

A word of caution from the editors bears repeating: "..successful adaptation of ideas from the described techniques of the poets must be accompanied on the part of the teachers by a similar sense of the need for improvisation, change, self-questioning and responsiveness to the unpredictable qualities of the children themselves."

***

After hearing a talk by Kenneth Koch of Writer's Collaborative, a fifth-grade teacher whose pupils were interested in writing tried out some of his suggestions. They used the themes: *I wish I were; Yesterday I______ Today I______ Tomorrow I______; I seem to be______ But I______, I dreamt I was.*

---

[46] Described by Eldonna L. Everetts at 1970 NCTE Conference in paper "What's New in Language Arts."

[47] Margaret Langdon, *Let the Children Write* (Longmans, Green and Company, London, 1961).

I WISH I WERE

I wish I were a red balloon,
Drifting along through the blue sky.
So free and happy I would be,
Floating over the blue-green sea.

I wish I were a gentle brown deer,
Grazing in the deep green forest.
All the leaves in fall would turn brown,
And fall on me as I laid down.

I wish I were a beautiful pink princess
Living in a golden palace,
With servants in white running all around
With all my riches, people would be spellbound.

Yesterday I had the world in my hand
Today I dropped it
Tomorrow the world might come to an end.

Angelo

Yesterday I walked in the snow
Today I walked in the rain
Tomorrow I hope to walk in the sun.

Susan

I seem to be afraid
But I really am brave
I seem to be afraid of the dark
But really I am not
I seem to be blind
But really I can see
I seem to be three
But really I am ten.

Richard

I'm a falling leaf
I am light and soft
Autumn has come to take me away.

Joseph

I dreamt I was cheese
And I was imported from the moon.

Francine

I am a goldfish
Filled with green water
When I am in a bowl
I feel like a huge whale.

Alina

Learning About Language

Children learn something about the nature and structure of language as they use it and listen as others use it. So, too, they learn to use it more satisfactorily as they grow in their understanding of what language is and how it operates. Since a close relationship exists between language and personality and language and feeling, the teacher's first responsibility is to establish a classroom atmosphere which actively involves each pupil, convincing him that his ideas, experiences, values, and feelings are important enough to share with others and promoting his interest in and respect for other people's ideas, values, experiences, and feelings.[48] Every language has a variety of dialectal forms each of which is spoken by a given speech community. The speech community may be identified by the region of the country in which its members live or the socio-economic level of its members. Within each regional group, there is a prestige or standard dialect and a nonstandard dialect of the language. The regional characteristics of a dialect include the intonation patterns, the sentence structures, and the word choices of persons using it.

Most native speakers of English have considerable control over the structure of the language, but there is wide variation in the number and nature of words in their vocabulary, in their sentence structures and usage patterns. Pupils for whom standard English is a second language vary more widely in their control of standard English. Many of these children talk freely with their peers and family, but hesitate to participate in school discussion because of the fear of continual correction and the insecurity this generates. The teacher who listens to and accepts the language of his pupils without overt criticism and who himself has an interest in and enthusiasm for words will encourage pupils to "try on language for size."

So that all pupils may develop language competency and the ability to use language effectively, learning about the English language in school involves the direct study of vocabulary, the history of the English language, standard English forms, sentence structure, spelling, handwriting, and speech production.

EXTENDING VOCABULARY

Fifth-and sixth-graders have listening and reading vocabularies which are larger than their speaking and writing vocabularies. To increase their *working* vocabulary pupils need opportunities to use orally and in writing in meaningful situations any word acquired through reading and listening. A continuing check of the effectiveness and accuracy with which words are used will frequently uncover words used glibly but vaguely or incorrectly understood. In many communities pupils may be unfamiliar with words that the teacher regards as commonly understood or they may attach other meanings to the words. Teachers should to be alert to such local needs as well as to local slang expressions. Through participation in speaking and writing activities, pupils come to appreciate the fact that the more words they know exactly, the greater word choice they have, and the better chance they have of communicating clearly and effectively.

Word Precision. Pupils acquire *word precision* as they identify, explain, describe, and narrate. The teacher encourages the exact use of simple words first, then presses for more difficult ones. If, in talking, a pupil fumbles for the precise word, the teacher supplies it quietly, but notes it for further study in other periods.

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[48] John B. Carroll, *Language and Thought* (Englewood Cliffs, N.J.: Prentice-Hall, 1964).

The power of precise language has been discussed in connection with poetry and pupils may want to select a favorite line or stanza to illustrate, e.g., these lines of Carl Sandburg:

> They have yarns . . .
> Of a mountain railroad curve where the engineer in his cab
> can touch the caboose and spit in
> the conductor's eye. . .

Modern vocabulary development texts contain varied activities in prefixes, suffixes, and semantics to supplement vocabulary studies which grow out of classwork. These exercises should be discussed and talked over with the pupils so that the words are really added to the pupils' vocabularies. These activities will never substitute for pupil and teacher alertness to the exact meaning of words in whatever context used.

The teacher brings in and encourages pupils to bring in examples of a word used in a variety of contexts in readers, trade and textbooks, magazines, newspapers, advertisements. He uses the context to identify the meaning for multi-referential words in such sentences as:

The nurse called for the pupils who were to have a measles *shot*.
The basketball team was considered a long *shot* in the tournament.
A moon*shot* is planned by the Space Administration for April.
The photographer got a good *shot* of the flooded area for the newscast.
If he is to catch his prey, a hunter must be a good *shot* with a rifle.
The venison meat had bits of *shot* in it.

In imitation of advertisements, pupils are asked to write and illustrate sentences to show different meanings for each of such words as *match, run, crook, jerk, bank*.

Pupils guess the meaning of many words from the context in which they are used and then verify the meaning in the dictionary, e.g., *ambidextrous* in "Jim is a good ballplayer because he is ambidextrous" or *expedient* in "It was expedient for the robbers to divide the loot and escape separately." It may happen that the meaning of newly coined words cannot be verified in the dictionary: mini-school, paraprofessional, dognapper.

Word Economy. In addition to achieving precision of word use pupils are encouraged to strive for economy of words. Pupils and teacher analyze sentences for words which are either tautological or add nothing to clarity of expression or fullness of concept. Pupils learn that the writers of television commercials have to do this because the cost per minute of time dictates the need for word economy.

A discussion of the meaning of proverbs highlights the value of word economy and word precision to express in a few words the folk wisdom of the ages. The teacher may begin the study by introducing such familiar proverbs or folk sayings as "Look before you leap"; "You catch more flies with honey than with vinegar"; "There is no medicine for hate" (African); "Too many boatmen sail the ship up the mountain" (Japanese); "With too many roosters crowing, the sun never rises" (Italian).

Figurative Language. Figuarative language in prose and poetry is a stumbling block for the literal-minded. The teacher generally handles this as it occurs in reading situations. Pupils get deeper insights into the meaning of words when they hear the following poem by David McCord:

TAKE SKY[49]

Now think of words. Take sky
And ask yourself just why—
Like sun, moon, star, and cloud—
It sounds so well out loud.
And pleases so the sight
When printed black on white.

Take syllable and thimble:
The sound of *them* is nimble.
Take bucket, spring, and dip
Cold water to your lip.

Take balsam, fir, and pine:
Your woodland smell and mine.
Take kindle, blaze, and flicker—
What lights the hearth fire quicker?

Three words we fear but form:
Gale, twister, thunderstorm;
Others that simply shake
Are tremble, tremblor, quake.

But granite, stone, and rock:
Too solid, they, to shock.
Put honey, bee, and flower
With sunny, shade, and shower;

Put *wild* with bird and wing,
Put *bird* with song and sing.
Aren't paddle, trail, and camp
The cabin and the lamp?

Now look at words of rest—
Sleep, quiet, calm, and blest;
At words we learn in youth—
Grace, skills, ambition, truth;

At words of lifelong need—
Grit, courage, strength, and deed;
Deep-rooted words that say
Love, hope, dream, yearn, and pray;

Light-hearted words—girl, boy,
Live, laugh, play, share, enjoy.
October, April, June—
Come late and gone too soon.

Remember, words are life:
Child, husband, mother, wife;
Remember, and I'm done:
Words taken one by one
Are poems as they stand--
Brook, river, mountain, vale,
Crow, rabbit, otter, quail.

Faith, freedom, water, snow,
Wind, weather, flood, and floe.
Like light across the lawn
Are morning, sea, and dawn.

Words of the green earth growing—
Seed, soil, and farmer sowing.
Like wind upon the mouth
Sad, summer, rain, and south.
Amen. Put not asunder
Man's *first* word: wonder...wonder...

Pupils enjoy studying synonyms, antonyms, and homonyms through such games as Anagrams, Lotto, Junior Scrabble or an adapted version of Password. Synonyms which are words having similar meanings add variety to the oral and written communication of pupils who draw up lists of synonyms from their own experiences or from a junior thesaurus such as *In Other Words: A Beginning Thesaurus* (Scott Foresman), or the more advanced Roget's *Thesaurus:* laugh (grin, smile, howl, guffaw); awful (dreadful, horrible, terrible); speak (talk, address, reply, comment); car (vehicle, transport, carrier, conveyance). Antonyms which are words having the opposite meaning of a given word are often helpful in giving definitions, for example, *affirmative* becomes clear when defined as the opposite of negative. Antonyms are often formed by placing before a word a prefix that means *not* – dis, un, im, in – in words such as *dis*agreeable, *im*polite, *in*sane, *un*fit. Homonyms are words that sound alike but which have different meanings and different spellings. They are usually learned separately in different contexts to avoid confusion. Pupils try to remember the correct spelling by means of mnemonics, e.g., station*ery*, meaning paper, has *er* like pap*er*.

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[49] David McCord. *Take Sky* (Boston: Little Brown, 1962). Reprinted by permission.

Pupils are familiar with similes, metaphors, and onomatopoeia from literature and unconsciously adopt for their conversation or writing many of these. The danger is that all too often pupils repeat a well-known cliché such as *slow as molasses, the sun is a ball of fire, pretty as a picture.* The teacher encourages the pupils to strive for new and unusual figures of speech and helps them to analyze what makes an effective simile or metaphor.

Pupils are often stimulated by the interest of a teacher in onomatopoeia to find examples in their reading material and even to compose some words based on sounds to describe everyday situations such as the sound of a hammer against the steampipes, the soud of a jet plane flying low, of a police siren.

Pupils enjoy composing nonsense words which can be woven together to tell a nonsense story or poem in the manner of Edward Lear, Lewis Carroll, or Ogden Nash.

Slang is popular with pupils in these grades. The teacher cautions them that slang to be acceptable must be current. He introduces them to the *Dictionary of American Slang* by Harold Wentworth and Stuart B. Flexner (Crowell, 1960). Pupils have fun developing a chart *How's Your Slanguage.*

Semantics. Semantics is a science which explores the relationship between the contextual meaning of words and their effect on human behavior, e.g., labels such as "chicken" or "sissy" challenge some youngsters to do things which they normally would not attempt; a pupil who spends a great deal of time in studying is called admiringly a "scholar" and derisively, a "brain."

***

Pupils extend their understanding of the power of words in influencing people when they listen to or read advertisements or commercials with a critical attitude. To do this presupposes that pupils have had experiences in distinguishing fact from opinion.

Pupils describe a television commercial; analyze its errors; draw a conclusion based on its effects on its listeners. Paul and Vivian followed a class outline for their written analysis.

__________ FLYERS

A little boy sees two bandits going to a haunted house after robbing a bank. Then the announcer says, "He jumps into a pair of his magic shoes ______ Flyers and runs like the wind to Officer O'Reilly." He jumps over an extremely high fence and finds the officer on a motorcycle. The boy hops on the motorcycle with the officer and together they capture the bandit.

Errors: No brand of sneakers could make anyone run as fast or jump as high as the child did in the commercial.

Conclusion: Children have a good imagination but not silly enough to believe this commercial. You cannot do what it says you can with ______ Flyers. Therefore I conclude that these claims are not valid.

______LIQUID

Kate is finished clearing the table and tells Andy Mack that the lady in the store thought she was a newlywed because her hands were soft, mild and beautiful because she uses______Liquid for her dishes. Kate then puts her hands in front of the camera to prove it.

Errors: How do we know that Kate's hands are beautiful because she uses______Liquid? Kate may also have been selected for this part because her hands were especially soft looking.

Conclusion: The claim that______Liquid keeps hands soft and mild has not been proven in this commercial.

HISTORY OF THE ENGLISH LANGUAGE

A characteristic of a modern language arts program is the inclusion of material activities which familiarize pupils with the nature, history, and development of language as a human phenomenon through the ages.

Pupils learn the origins of language, the interrelationship among languages, and the changing nature of language. Their appreciation of language grows through experiences that develop the following concepts:

Man, unlike the rest of the animal kingdom, engages in abstract thought. Language helps him express his thoughts and transmit knowledge from one generation to another.

Communication is carried on by nonverbal signals as well as by verbal language. Gestures and codes are used separately or in combination with language.

All people use a language, no one of which is better than the other. The language spoken among a people is adequate for those using it and reflects their culture and customs.

Each of the many languages spoken around the world is a system of symbols and patterns articulated through the tongue muscle and the speech organs. The word *language* is derived from the Latin word meaning *tongue.* There is an infinite combination of symbols and patterns, varying with the language spoken and the dialect of the language. There are variations among languages and within languages. These are the dialects of a language.

Many languages, even in widely separated areas, appear to be related to one another.

Languages undergo constant change as a result of social, political, and technological developments.

Background material in the history of the English language is given in the Appendix, page 222. Unabridged dictionaries and current English-language arts texts also provide information of interest to teachers and pupils. If pupils have little or no understanding of the nature and development of English, the teacher is advised to begin the study of language with the activities described in the *Handbook for Language Arts, Grades Three and Four,* Curriculum Bulletin No. 6, 1969-70 Series, pages 130-134.

Indo-European Languages. Although there are many theories, no one is certain how oral language with its system of sounds and ways of ordering those sounds developed. But it is known that many languages are interrelated and, through activities such as those that follow, pupils learn that English is a member of the *Indo-European* family of language.

***

Pupils read the history of language in the following books:

- *The Language Book* by Franklin Folson (Grossett and Dunlap, 1967)
- *The Story of Our Language* by Jo Ann McCormack (Merrill, 1967)
- *The 26 Letters* by Oscar Ogg (Crowell, 1961)
- *The Story of Writing, From Cave Art to Computer* by William and Rhoda Cahn (Harvey, 1963)
- *Indian Picture Writing* by R. Hofsinda (Morrow, 1959)
- *Reading the Past, The Story of Deciphering Ancient Languages* by Leonard Cottrell (Crowell-Collier Press, 1971)

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Pupils locate on a map (globe) three rivers which form the homeland of the Indo-European language: the Elbe and Oder in Germany and the Vistula in Poland. From this area the Indo-European language spread to India.

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Pupils study a chart such as the one that follows to discuss the interrelationships in the Indo-European family of languages:

INDO-EUROPEAN LANGUAGE FAMILY

Eastern Branch:	Indo-Iranian, Armenian, Albanian, Iranian-Persian
Western Branch:	Hellenic-Greek, Italic-Latin (French, Italian, Spanish, Portuguese) Celtic-Gaelic, German-Anglo Saxon, Scandinavian-Dutch

Pupils locate the countries in which these languages are spoken today. They refer to a book such as *Signals to Satellites in Today's World* by Etta S. Ress (Creative Education Society, 1966).

Pupils survey the languages spoken in their homes and find out the language family to which each belongs. They also obtain copies of the written form of the language and have a portion translated into English.

Pupils may be able to tell or find out why Spanish is the language of Puerto Rico, Portuguese is the language of Brazil, French is the language of Haiti.

Pupils speculate as to why the African, Chinese, and Japanese languages do not belong to the Indo-European family of languages. As part of their study of Africa, pupils should find out about the Cushitic language of Ethiopia and the Hamitic language of Northern Africa. They may also be able to learn a few phrases of Swahili.

Pupils examine ways in which people overcome language barriers. They bring in newspaper reports of international conferences and note the official language used. They visit the UN and become aware of earphones by which delegates hear an immediate translation of a speech into their language.

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Pupils suggest English words for which they try to find the equivalent in other languages, e.g., the word *mother* or the number *three*. Pupils note the similarity of spelling of the words.

English – mother
Celtic – mathair
Latin – mater

Greek – meter
Persian – matar
French – mère

English – three
Greek – treis
Italian – tre

Latin – tres
Celtic – tri
Swedish – tre

The teacher explains that the names of things do not belong to the thing but are an arbitrary symbol agreed upon by the people in a particular area. They discover that the same word may mean different things in different languages, e.g., pain in English and pain in French (bread). In talking about the meaning attached to a word they realize that all the people in a speech community must agree on the meaning of the word and also that, if people want to change the currently accepted meaning, they can do so.

The English Language. Before AD 450 England was ruled by the Romans and was known as Britain (a name still retained). The language spoken by the Britains was Celtic although some Latin words did creep into the language, e.g., *port* from *portico, camp* from *castra, mile* from *mille*. After AD 450 Britain was invaded by European tribes who influenced the development of the English language through three periods of time – the Old English Period, the Middle English Period and the Modern English Period.

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Pupils locate Britain on the map. The teacher explains simply that the island of Britain was invaded in AD 450 by the Germanic tribes of the Angles, Saxons, and Jutes, who spoke a language known as Englisc. These Germanic people ruled Britain until 1066. This is known as the *Old English Period.*

Many of the everyday words that we use come from the German people. It was they who gave *Britain* the name *Angle-land* which finally became *England.*

The teacher lists on the board some Anglo-Saxon words about material goods and family life. He asks the pupils to supply the modern English equivalent, pointing out that the sound *sh* was written as *sc;* the sound *k* was spelled with *c.*

Anglo-Saxon:	mann	wif	cild	doincan	hus	hore	cu	sceap	scip	cynn
English:	man	wife	child	drink	house	horse	cow	sheep	ship	kind

The teacher displays a sample page from *Beowulf* written in Old English or a few lines from the Lord's Prayer. Although Old English is as different to us as a foreign language, some similarities can be seen, for example, in the first line of the Lord's Prayer:

Fæ der ūre bū pe eart on heofonum s̄i p̄in nama gehālgod.

or in this line describing a monster named "Grendel" in *Beowulf:*

pa	cam	of	more	under	misthleopum	Grendel	gongan,	godes	yrr	baer.
Then	came	from	moor	under	misty hills	Grendel	going,	God's	anger	bore.

The teacher demonstrates that written English tried to duplicate each sound of a word, e.g., the word *knight*. The teacher writes on the chalkboard, pronouncing it as *nite*. Then he a[illegible] pupils to pronounce *knight,* sounding each letter as the Angles or Saxons might have – k n, gh (gutteral gh sound). The teacher points out that this sttempt to duplicate sounds has caused difficulties in the spelling and pronunciation of some English words. But he also points out that many English words are spelled regularly and are easily spelled and pronounced.

Pupils make charts comparing modern German words with English words of Anglo-Saxon origin.

man (Mann)
wife (Weib)
school (Schule)
brother (Bruder)
father (Vater)
ship (Schiff)

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Pupils learn that the period of *Middle English* (1066 - 1500) was marked by another invasion, this time by the Normans. The Normans spoke French which was adopted by the upper-class English. Many French words have thus become part of the English language.

The teacher lists on the board a series of French words for which the pupils are to try to supply the English equivalent. He reads the words and the pupils look at them carefully for clues to the English counterpart.

French:	baie	nuit	lune	soleil	fleur	trafic
English:	bay	night	lunar	sun	flower	traffic

Some pupils find these words in the unabridged dictionary and check the origin as given, e.g., flower (fleur, F.).

Pupils learn that while the English and French were engaged in the 100 Years War, the common people restored English to a position of prestige. English became a written as well as spoken English. The literary works include *Thomas à Becket, Tales of King Arthur, The Ballad of Sir Patrick Spens.*

Pupils become interested in discovering words in the English language which have been borrowed from Latin, German, French. They compile lists to share with their classmates.

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The period of *Modern English* begins in 1500 when the English were in control of their own land. English became the official language although many changes in vocabulary and pronunciation occurred.

The teacher demonstrates the change in pronunciation brought about by the *Great Vowel Shift.* He writes *name* on the chalkboard, pronounces it as *na:me* which was acceptable in Middle English. The pupils repreat this pronunciation and become aware that the vowel is pronounced low in the mouth. Next they pronounce *name* as *neym* as is acceptable today. They recognize that the *ey* is pronounced higher in the mouth. The teacher explains that this change in pronunciation is known as the *Great Vowel Shift* because vowels were pronounced high in the mouth rather than low. This shift also added to the difficulty of correct spelling since pronunciation and spelling were no longer in agreement.

Pupils become aware of the impact of the invention of the printing press on written English. The teacher reads paragraphs written without punctuation on the chalkboard. He calls on pupils to assume the role of printers who tried to translate the intention of a speaker into written language. The pupils discuss the function of the period, comma, exclamation point, quotation marks in making meaning clear. They realize that printing made it important for all writers to agree on the marks of punctuation and where to place them.

Pupils tape record a conversation with several of their classmates in the classroom and on the playground. Then they replay the tape, listening for differences in speech. They recognize that, although there are differences, these do not interfere with communication. Generally the pupils understand the pronunciation and meaning of the words used. They also note the differences in the language used in the classroom and on the playground. They extend the discussion to consider the differences in the English spoken at home and on television.

Pupils listen to recordings of English-speaking people from Great Britain, Australia, or Barbados. At times the pupils do not understand the pronunciation nor the meaning of the words used. Communication may be lacking although all speak English, but a different dialect.

Pupils listen to recordings of Americans from Boston, Texas, Appalachia. They discuss the reasons for the variety of dialects within the United States. They find out the manner of speaking in Boston stems from the English spoken by the original European settlers; that people living in parts of Ohio speak a dialect resembling that of western New York State because they are descended from the pioneers who moved westward from New York; that people living in the mountainous areas have dialects that are a result of their locked-in way of life caused by a geographic separation.

The teacher guides pupils to appreciate that the different ways in which people speak English reflect the areas in which they live and the particular dialect spoken by a person is correct for him. New Yorkers have a dialect different from Texans. The dialect spoken by each person is called an *idiolect.* (Pupils do not have to use the term, but they enjoy knowing it.)

Pupils discuss how modern English is still in the process of change because it is a living language. Pupils look for old words that have new meanings; they find examples of newly coined words; of Spanish or French words that have become Anglicized; of acronyms (words formed from initials) such as WASP, ASPIRA; of slang expressions which have become accepted in standard English.

The teacher brings to the attention of the pupils newspaper articles which describe how English words are "corrupting" other languages, e.g., le drugstore, le weekend in French. Pupils discuss why the French may have absorbed these and other English words into their language. They realize that if a language lacks the words to convey a certain meaning, the language will borrow the words needed.

Pupils enjoy tracing the history of words and expressions. The teacher initiates the study:

> Why is a sandwich called a sandwich? Why is a hero sandwich so called?
> Why does bread mean money to some people? Why is a man "worth his salt"?

The teacher makes available copies of *First Book of Words* by Samuel and Beryl Epstein (Franklin Watts, 1954). The pupils find the answers to these questions and then raise questions about the origins of other words.

STANDARD ENGLISH

Standard English is that form of speech and writing used normally in the communication of literate people. Many pupils use standard English at a colloquial, informal level in their everyday speech at home and school. Their vocabulary is adequate for their immediate needs; their sentence structure and usage are relatively correct. For these pupils instruction is directed toward refining and extending their knowlege and use of language – oral and written. Even within standard English, however, a person's choice of vocabulary, sentence structure, and pronunciation will vary from region to region in the United States.

Some pupils, for whom English is their native language, speak and write nonstandard forms of English. Their English is marked by a limited vocabulary and by sentence structures, usages, and pronunciations which are not preferred. Pupils learn that nonstandard speech is generally inadequate and inappropriate in the school situation and will continue to be so, later, in the business world. The teacher's first effort, therefore, must be to motivate pupils to want to speak and write in a manner that is appropriate for school so that they may become socially and occupationally mobile in later years. Changing from nonstandard to standard English poses a very real problem to pupils and is frequently a source of discouragement to teachers. Many pupils, through loyalty to a family or group dialect or through fear of ridicule, do not want to change their language patterns. These pupils are frequently not motivated to change until they are in their teens; some never change.

Other pupils for whom English is a second language learn vocabulary, sentence structure and usage in special periods, but they are always encouraged to express their ideas and participate in ongoing activities with the class. Pupils who are rated "C" on the language evaluation guide need additional help in correcting problems which keep them from expressing their ideas in the preferred form of standard English.

Improving speech patterns requires time, tact, and a variety of motivational techniques. In the beginning of the term, the teacher ignores the frequent errors in the speech of the pupils and in accepting the pupils' oral contributions comments only on the ideas expressed, but not on the language structure used. After the pupils feel secure in his class, the teacher begins gradually to introduce the standard patterns and proceeds slowly. Motivation for acquiring new patterns is difficult because the pupil can see no problem of communication involved. When he says, "Me and my brother brang a cat home yesterday," the pupil is communicating clearly in language with which he and many of his classmates are familiar. The teacher is careful not appear to be criticizing the pupil's out-of-school speech pattern as he tries to substitute standard for nonstandard English. He identifies the new forms as "school forms" rather than as correct usage.

Since incidental correction by itself and constant drill, particularly the written fill-in type of practice, have not been effective over the years, the teacher creates a classroom setting which emphasizes interrelated language arts activities. The teacher does not let his concern for correctness discourage pupils from participating. It is more important to keep pupils interested in exploring ideas than to have them retreat into silence or hesitate to write. Hopefully, pupils who are given early instruction in using a second, school dialect will be able to switch successfully from one dialect to another to meet school and community needs.

Over a period of time the teacher observes the language patterns of all the pupils and selects for direct teaching and correction those which are least acceptable and which occur most frequently. These may include some of the forms and patterns which are described in the section which follows.

Usage Problems	**Example**	
The verb *to be* is omitted or used differently in many dialects.		
Omission of be in statements, indicating a temporary state of present time.	*She in* the library—for *He bugging* me—for *They* calling out—for	*She is* in the library. *He's* bugging me. *They're* calling out.
Incorrect agreement of subject and predicate. When *be* does occur in a nonstandard dialect, it does not have the correct inflection for person or number in the present tense.	I *is* – for I *be* here, teacher – for	I *am.* I *am* here, Mrs. A.

Usage Problems	Example
Omission of time information from the tense of the verb. Time needs only to be clearly understood from the context.	I *be* there yesterday – for I *was there* yesterday. I *be* there soon – for I *will be* there soon.
Verb endings are omitted.	
Disregard of regular rules for adding *s* or *es* to the present tense of the verb when the subject is the third person singular.	He *go* – for He *goes*.
(Some pupils who have learned that *s* is used in school language may add the *s* to any verb without concern for agreement.)	I *sees* it – for I *see* it. They *gets* hurt – for They *get* hurt.
The verb ending *ed* is pronounced incorrectly. The *ed* is usually sounded after verbs ending in *t* or *d*, e.g., star*ted*, ad*ded*; *ed* has the sound of *t* before a word beginning with a vowel, e.g., walked (t) *along*.	He *pickted* me – for He *picked* me. *Walk* along–for *Walked* along.
The incorrect use of the *participle* for *the past tense* of irregular verbs (participle needs a helping word–have, has, had).	*I* seen *you – for* *I* saw *you.* *She done* it – for She *did* it. He *rung* the bell – for He *rang* the bell. Bill *begun* his new job – for Bill *began* his new job.
The standard rule for *forming plurals* of nouns is incorrectly applied to the formation of irregular noun plurals. In writing, some pupils often use the 's to indicate the plural form.	Mens – for men Fire*mens* – for fire*men*. *Boy's* – for Boys'.
The *subjective* case of the pronoun is used incorrectly after a preposition.	Between you and *I* – for Between you and *me*.
The objective case of the pronoun is used incorrectly in a compound subject.	*Me* and you – for You and *I*.
A *plural* contracted form of the verb is used incorrectly with a *singular* subject.	He *don't* – for He *doesn't*.
The pronoun subject does not seem to be present. The contraction *It's* is pronounced with the *t* assimilated to the *s*, rhyming with hiss. Occasionally, this unstressed form is voiced to rhyme with hiss, and it sounds as though the speaker has omitted the pronoun subject.	*Is* a rainy day – for *It's* a rainy day.
A pronoun is added to a noun subject.	My mother, *she* will take you.
The 's is added to the possessive pronoun or is omitted from nouns when needed to show possession.	It's *mine's* – for It's *mine*. *Bill* bicycle – for *Bill's* bicycle.
Words are used incorrectly.	Ain't – for isn't, aren't, didn't, hasn't Hisself – for himself Theirselves – for themselves Broke – for tore Bring to – for take to.

Usage Problems	Example
In writing, contractions are confused with the possessive pronouns.	It's – for its Its – for it's You're – for your Your – for you're Their – for they're. Who's – for whose.

Using Standard English

THE TEACHER	*THE PUPILS*
Provides many opportunities for pupils to talk to him and to one another.	Want to talk to teacher informally.
Listens attentively; builds on pupils' ideas. Accepts pupils' language without comment, but is aware of pupils who need help.	Show their pleasure at having teacher's attention. Do not hesitate to speak through fear of making an error.
Rephrases, at times, what the pupil has said, especially if the correct form has been taught: I'm glad you *did* your homework . . . . . after the pupil has said, I *done* my homework. (May exaggerate *did*.)	May hear the difference between standard and nonstandard forms.
Focuses on substitution of standard forms for nonstandard forms used by majority of pupils.	Become aware of standard forms so that they can use them when appropriate.
Uses pattern practice drills–repetition, substitution, replacement, conversion–similar to those in the *Handbook for Teaching English as a Second Language in the Middle Grades.*	Practice by rote the standard language forms: *We aren't, He isn't, I don't have any, between you and me,* and the correct forms of verbs such as *begin, take, drive, say, lie, swim, be.*
Keeps practice periods lively and brief; is alert to those pupils who don't repeat correct form.	Engage in quick choral repetition of teacher's (or leader's) model.
Enlivens drills with pantomime, dialogues, puppets, cartoon-type posters, tape recordings, jingles, commercials.	Are willing to try "new language" when fun is involved.
Tapes drills, allowing pause for chorus and individual repetition; circulates to check pupils' repetitions.	Work in small groups, listening to tapes and reacting appropriately.
May follow repeated oral practice with writing of sentences, e.g., during a discussion of narcotics, the pupils may have said: Don't put *no* needles in your arm! The correct form is elicited and written.	Reinforce ear training with writing. Write the correct statement without the double negative: Don't put *any* needles in your arm!
Plays language games, new ones or updated versions of old ones.	Enjoy the games as they practice standard forms.
I Have a Secret. Selects one pupil to be "It"; he writes or whispers to teacher something he doesn't want, doesn't like, doesn't want to do, wear, etc. Explains that teacher or pupils (leaders) will ask question: What doesn't Sam like? and response is to follow pattern:	Have to listen carefully so as not to repeat an incorrect guess and to hear any deviation from pattern. If pupil guesses secret correctly, but uses incorrect pattern, he is alerted by raised hands of classmates to change pattern.

THE TEACHER	*THE PUPILS*
Sam doesn't like ______. Winner is pupil who uses correct pattern and guesses secret. (Pattern may be written on board: Sam doesn't like ______.) Asks pupils to raise hands if pattern is not written correctly.	
Where Did I Go? Select pupil who needs practice in saying *went* to be "It." Directs other pupils in group to cover eyes while "It" moves to another part of the room and then returns to original position. At ready signal, the pupils uncover their eyes and ask: Did you go to the (window, closet, door)? "It" responds: I didn't go to ______. After three questions, he reveals where he went.	Hear and practice standard forms in group and individual responses.
Invites pupils to make up games to help them substitute standard forms for nonstandard forms such as those described on pages 179-180.	Show ingenuity in making up games, become more aware of standard forms, and more interested in using them.
Notes errors in pupils' compositions.	Are alerted to look for certain words when they proofread.
Selects one most frequently written: *their* for *they're*; *it's* for *its*.	
Explains difference between forms. Involves pupils in developing a cartoon-type poster to remind pupils of use of each form. Highlights one form at a time—displaying poster or putting reminder on board at writing time.	
Is aware that change comes slowly; makes use of interrelatedness of language arts to develop an interest in using standard forms.	Are acquiring new set of language habits and will use them if they get satisfaction from making the change.
Praises pupils for improvement: I am happy that so many of you are saying *between you and me* or are writing *they are*.	

SENTENCE STRUCTURE

Ascertains pupils' knowledge of sentence structure. (Is aware that study of sentence patterns was an optional development in previous grades.)	Show their understanding of purpose and form of sentences.
Selects a paragraph with a variety of simple sentences; reproduces it without punctuation or capitalization.	Read it with difficulty.
Calls on individuals to indicate punctuation and capitalization; brings out in discussion the relationship between the purpose of a sentence and the end punctuation used:	Compare their punctuation with that on the board. Discuss reason for use of specific punctuation marks.
A statement tells something, ends with a period, and doesn't need an answer.	See relationship between type of sentence and end punctuation used.

THE TEACHER	THE PUPILS
A statement that shows strong feeling or gives a command usually ends with an exclamation mark and needs some response either by word or action. (Calls attention to utterances such as, Ouch! Hello! Hi! which in writing are followed by an exclamation mark although they are not statements.) A question asks something, ends with a question mark, and needs an answer.	Identify sentences as statements, questions, commands, exclamations.
Assigns a composition for proofreading of punctuation and capitalization.	Proofread sentences in own composition and punctuate them correctly, understanding reason for punctuation. Become more alert to run-on sentences.
Presents a series of sentences in which a change in word order affects meaning and some in which a change in word order does not affect meaning, but might change the emphasis: The citizens voted on Tuesday to elect a new mayor. On Tuesday the citizens voted to elect a new mayor. A new mayor was elected by the citizens on Tuesday.	Recognize that word order determines the meaning of a sentence. Experiment with changing word order; eliminate those changes which don't result in meaningful sentences. Identify those sentences in which meaning is changed. Identify those sentences in which meaning is unchanged.
Writes an identical sentence on the chalkboard a few times. Stresses a different word each time; varies the punctuation. That's my book. That's my book. That's my boók! Thát's my book? Silence! No talking aloud. Silence? No! Talking allowed.	Read the sentences orally with proper intonation. Discuss change in meaning which results from change in stress and pitch. Look in their reading material for sentences which they can change. Compose original sentences to demonstrate how a change in punctuation can change meaning.
Presents a series of basic sentences – noun, active verb; noun, active verb, noun. Asks pupils to indicate the subject and predicate of the following sentences: Dogs bark. The baby fell off his chair. The monkeys climbed the tree. Two happy clowns turned handsprings for the boys. The tall girl in the blue dress was running away from the children. Sam rode his brother's bicycle.	Recognize that a subject and predicate are the two essentials of a sentence. Demonstrate their understanding that the *subject* is usually the first part of the sentence and is the *who* or *what* word, plus all the words that describe it; the *verb* is the second part of the sentence and is the word that shows action or tells what someone did, plus all words that complete it. Identify subject and predicate in writing as follows: *S* *P* The tall girl in the blue dress / was running away from the crowd. *S* *P* *S* *P* Dogs / bark. Sam / rode his brother's bicycle.
Reviews signals for noun identification: Which word in the sentence is a noun? How can you tell?	Select a word from each sentence and indicate some of the signals that help to identify a word as a noun. The noun:

THE TEACHER	*THE PUPILS*
	tells *who* or *what* did something – baby, dogs is the *name* of some one or some thing – baby, chair may come in the first part of sentence or may follow the second part – baby, chair has an s (es) added to it to make it plural (clowns), or changes like *children*
Calls attention to the possessive use of noun; uses names of pupils' and a possession of theirs.	has *the* or *a* before it – the baby shows possession by adding 's – Jane's shoe
Asks: *Whose pen is this?* to elicit response *That is John's pen.* Or says: *Tell us something about Lila's dress* to elicit response *Lila's dress is a blue and white checked shift.*	Practice changing phrases to the possessive form: The advice of the doctor./The doctor's advice. The uniform of the sailors./The sailors' uniform. The school of the children./The children's school.
Reviews (or teaches) signals for verb identification: Which word in the sentence is a verb? How can you tell? Which shows present time, past time?	Selects verbs in sentences because a verb: tells what someone or something did
Contrasts present and past time: Jim was playing in the schoolyard. *vs* Hank is playing in the schoolyard.	shows when action happened, e.g., past time: *was, were,* or *ed* ending comes after the noun (subject), or in second part of sentence that ends with *ing,* has a helping word like *is, are, was, were* before it; *is* and *are* show present time, *was* and *were* show past time.
Checks proofreading of individual compositions.	Apply their knowledge of sentence structure to finding and revising sentence fragments in own compositions.

Optional Development. The following section is taught, depending on pupils' previous experiences with sentence structure as well as on their competence and interest in language. For some pupils the teacher will use the development of *Sentence Structure* presented in *The Handbook for Language Arts, Grades Three and Four.* For other pupils the teacher will follow the optional development as outlined in this section.

The teacher is cautioned that the breakdown of sentences into basic patterns is only for the purpose of simplifying the pupil's study of the structure of the English sentence. In his speaking, reading, and writing activities the pupil deals with a variety of sentences without regard to pattern. The patterns are classified as noun / verb; noun / verb / noun; noun / linking verb / noun; noun / linking verb / adjective.

Guides recognition of the verb *be* as a linking verb in noun / linking verb / noun pattern. (Is aware that verb *be* used as a linking verb is frequently dropped in New York City nonstandard dialect. When it is used it differs in meaning and form from the *be* of standard usage.)	Become consciously aware of the use of forms of *be* to link the subject noun with the noun which follows the verb and refers back to the subject.

THE TEACHER	THE PUPILS
(Repetition and substitution drills to help pupils acquire the standard form orally were begun in grades three and four and are also described on page 181 of this bulletin.)	
Presents a series of noun / linking verb / noun statements with the linking verb *be* omitted; asks pupils to copy sentences and select from words given (is, were, am, are, was), the appropriate form of verb *be* to indicate present time. John ____ a tall boy. The girls in class 5-3 ____ good dancers. John V. Lindsay ____ the mayor of New York. The best players ____ pupils in PS 00. The men ____ airline pilots.	Read and observe sentence silently. Decide which form of *be* fits slot. Write out sentence, supplying a verb from listening.
Calls on individual pupils to fill in slots on board.	Compare their form of *be* with that on board; find out which form correctly fills slot.
Guides discussion:	
Which form shows present time? Which form shows agreement with the singular subject? Plural?	Grow in understanding that verbs *is* and *are* are linking verbs that do not show action but do show present time; that a plural subject (girls, men) takes the *are* form.
***	***
Develops concept that *is* and *are* link the subject noun with noun following the verbs. Calls on pupils to separate sentence into two parts.	Observe the sentence written on board; indicate subject and predicate by / mark, and letters *S* and *P*: *S* *P* John V. Lindsay / is mayor.
Asks: What does predicate tell us about the subject?	Indicate that *is mayor* tells more about the subject (identify the subject).
What word connects subject and the other word that refers to the subject?	Select *is*.
Establishes *is* as a linking verb, showing connection with subject and mayor, word after verb. *S* *P* John V. Lindsay / is mayor.	Recognize that word after *is* refers to subject and tells more about it.
Provides many experiences with this pattern. Devises conversation games for practice: Who is the best speller? What is your favorite food? Imagine that you are something other than yourself. Who are you?	Complete sentences; compose original sentences, using familiar names and things, e.g., Henry is the best speller. My favorite food is pizza. I am a slim, sleek Cheetah. I am a very beautiful cat. I am a platypus with a tail like a beaver, a bill like a duck and eyes like a snake. I am a snapshot camera.
Presents noun-linking verb-noun statements in which subject is missing: ____________ is a school guard. ____________ is a basketball star. ____________ is president of our class. ____________ is absent.	Supply the subject which is tied by *is* to the predicate: Sam is a school guard.

THE TEACHER	*THE PUPILS*
Asks: How do we usually say that sentence? Writes response on board; discusses what letter is missing – what takes place, brings out that in writing conversation the contracted form is often used. Develops use of *was, were* in same way.	Respond orally: Sam's a school guard. Grow in understanding and use of contracted form in oral and written communication. (Have had practice with contracted form in pattern drills, p. 181.) Are alert to examples of contracted form in texts. Understand that *was* and *were* refer to past time and serve as linking verbs.
***	***
Presents a group of n-v-n statements and n-linking verb-n statements. Guides pupils to compare them so as to develop some understanding of the differences between the two patterns. May introduce the terms *direct object* and *predicate noun* in discussion, but does not expect pupils to use them.	Observe statements: n-v-n: Bill sees the fireman. Joe likes dogs. n-lv-n: Bill is a fireman. Joe is a small boy. Note that in n-v-n statement the final noun completes the thought, but does not describe the subject – it says something else. Note that in n-lv-n statement the final noun completes the thought but also describes or identifies the subject; first and last nouns can often be exchanged without too much change in meaning.
***	***
Extends use of linking verb *be* to noun-linking verb-adjective pattern when pupils can identify and select as adjectives words that modify nouns. Develops a conversational game: Who is a tall boy in our class? Who is the tallest boy?	Understand that adjectives can be used after the verb *be* to complete the thought and refer back to subject. James is (was) tall. (hungry, short, happy, funny) The boys are better in sports than the girls. Make up dialogues using the n-lv-adjective pattern.
***	***
Develops some concepts related to adjectives. Presents a basic n-v or n-v-n sentence: *S* *P* A dog / was barking. Asks pupils to supply words to make meaning more precise: What kind of ? How big ? What color ? How does it look, taste, smell, sound, feel? Where do we put these words? Which sentence is more interesting? Elicits or identifies these words as adjectives.	Learn to identify adjectives as words that limit the meaning of nouns (modify), usually come before the noun, may end in *er, est.* Contribute a variety of words for listing on board. Use words to expand the sentence. Find out some words fit; some do not. Compare the sentences written on board; note how meaning of nouns is changed by modifying words placed before noun. Select the sentence that tells the most. Hear, see, use the word adjective; have some understanding of meaning.
Selects interesting sentences or paragraphs from pupils' texts and composition; guides pupils to identify adjectives; lists on board.	Enjoy reading the selection. Recognize and appreciate the details and interest that adjectives give to a sentence.

THE TEACHER	*THE PUPILS*
Asks pupils what clues they used to identify adjectives; calls attention to words which add *er* and *est* endings as additional clues.	Suggest as clues: placement of words before nouns; the kinds of information given by the word re size, color, number, feelings, senses.
Encourages pupils to compile lists of adjectives and nouns which seem to go together and to compose combinations for their own written work.	Become interested in and alert to use of adjectives in texts, poems, stories, news articles. Note the effect on meaning. Refer to these lists; use some of the words in their speaking and writing activities.
Selects sentences from pupils' compositions; writes them on board or on transparencies; guides pupils to revise sentences by using adjectives.	Experiment with the use of a variety of adjectives to paint a word picture of someone or something.
***	***
Develops some concepts related to adverbs.	Identify adverbs as the words in a sentence which tell *when, how, where,* about the predicate; become aware that the *ly* ending sometimes helps to identify an adverb.
Presents sentences or a paragraph with adverbs deleted; frames questions which cannot be answered re time, place, manner.	Read material. Realize that more information is needed.
Asks pupils to suggest words to be added to sentence which will give desired information.	Contribute words orally, varying placement: Sam pedaled his bicycle. Sam pedaled his bicycle *quickly*. *Quickly* Sam pedaled his bicycle. Sam *quickly* peadaled his bicycle.
Guides pupils to note that the words tell more about *pedaled* (the verb, predicate); end in *ly;* and position in the beginning, middle, end of sentence.	Suggest happily, slowly, idly, easily, quietly, noisily.
Suggests *lonely* as adverb.	Find they can accept *Lonely Sam,* but not Sam pedaled his bicycle *lonely.* Become aware that not all *ly* words can be used to tell more about the verb.
Provides practice with many sentences calling for *ly* adverbs. Guides pupils to note use of *ly* adverbs in texts and own compositions.	Reinforce understanding that adverbs make the meaning clearer by telling the "how" of the verb; may come before or after the verb; often end in *ly.*
Continues with adverbs of place, time.	Identify and use such adverbs of place as *up, down, here there, everywhere, anywhere, upstairs, downstairs* as adverbs that tell the "where" of the verb; come before or after the verb; do not end in *ly.*
Uses conversation-type games in which pupils answer questions; provides sentences with blanks for adverbs.	Identify and use such adverbs of time as *soon, then, early, sometimes, shortly, immediately.*
Guides revision of sentences in pupils' compositions so as to include adverbs to give more meaning.	
***	***
Introduces the use of the pronoun.	Develop the concept that a pronoun is a word that takes the place of a noun and has different forms depending on its place in the sentence.
Presents two versions of the same paragraph – one in which a noun is repeated and one in which pronouns are used.	Read and compare the two paragraphs; decide which they prefer.
His name was Ferdinand. His name was Ferdinand. Ferdinand sat down in the bullring. He sat down in the bullring.	May comment that repetition of Ferdinand's name was boring in paragraph I. Indicate that they don't talk or write like that.

THE TEACHER	*THE PUPILS*
Ferdinand liked to smell the flowers. He liked to smell the flowers.	
Explains that paragraph II. is author Leaf Munro's version; guides discussion. Writes each sentence separately; asks pupils to indicate subject and predicate; compare subjects.	Separate and label subject and predicate: *S* *P* Ferdinand / sat down in the bullring. *S* *P* He / sat down in the bullring.
Explains that the word *he* that takes the place of *Ferdinand* is called a pronoun; explores meaning of prefix *pro;* asks individuals to respond to questions: What do you like to eat? What were you doing? Calls attention to *I* in answer. Continues with other statements using pupils' names for which subject pronouns have to be substituted: Alec, what do you and Dan plan to do? Where have Stella, Maria and Nan gone? What does a pizza taste like?	Become consciously aware of and use term pronouns in referring to subject pronouns: *I, we, they, he, it, she;* understand that they have always used these words as substitutes for the name of a person, place, thing: I like to eat ______________________. I was reading. ______________________. We plan ______________________ They have gone ______________________. It tastes ______________________.
Identifies these pronouns as personal pronouns. Provides practice exercises with a variety of paragraphs in which subject pronoun forms are to be substituted for noun subjects or blank subject slots are to be filled in.	Reinforce use of pronouns in subject position in n-v, n-v-n statements. Identify pronoun as subject in the statements.
***	***
Introduces the use of the subject pronoun with *is,* and *are;* supplies two statements in second of which pronoun is to be substituted for noun in writing; asks questions to be answered orally. Guides pupils to note that in writing they used full form of verb, but in speaking they used contracted form.	Read statements; follow directions, copy both sentences, substituting subject pronouns for noun subject. John lives on my street. John is a pupil Class 6-3. Bill and Mike have planned a trip. Bill and Mike are going to the museum. May use contracted form in oral response: He's in 6-3; They're going to the museum.
Writes sentence with contracted form on board; guides comparison with full form.	Understand that contracted form which they usually use in speaking follows subject-predicate pattern.
Extends contracted forms to *I'm, we're, you're, they're, he's she's, it's;* uses conversational games, reading material, compositions. (Makes use of other forms as they occur in speaking and reading.)	Have many experiences orally and in writing with the contracted forms. (Have practiced the forms in repetition and subsbitution drills and in spelling.)
***	***
Focuses on objective form of pronoun.	Become consciously aware of use of *me, us, him, them* to follow verb in n-v-n pattern.

SPELLING

Pupils in grades 5 and 6 need a spelling vocabulary adequate for the increasing frequency and length of their written expression. The spelling program in these grades, therefore, has as its goals:

The mastery of a steadily increasing number of words.

Recognition of the relationship between spelling accuracy, clear communication, and social acceptability.

Ability to use reference materials to find or check the spelling of particular words.

Establishment or maintenance of effective word-study habits.

Development of basic spelling generalizations.

Pupils do learn, incidentally, the spelling of many words. Systematic instruction in spelling, however, helps them to acquire a much more extensive spelling vocabulary and some degree of spelling power. A pupil who is taught to analyze the structure of words is able to cope with spelling problems in written expression which is, of course, a more valid measure of spelling ability than test scores.

Words for Study. As pupil interests and experiences expand, it becomes more difficult to determine the specific words for teaching and study. The teacher is guided in his selection by:

The basic list which constitutes the course of study. The list of approximately 2,500 words is divided into levels 1-6, specific levels being allocated for study in specific grades. Words in levels 4, 5, and 6 are designated for study in grades 5 and 6. When the teacher's assessment shows that pupils have not yet mastered words on the lower levels (1-3), he will concentrate first on those words.

The written work of pupils, including letters, compositions and reports in content area subjects. In selecting words for teaching and study, the teacher uses frequency of use by pupils as the criterion. It is good for pupils to know how to spell any word, but it is more useful to spell correctly a word like *because* which the pupil will need to write frequently than a word like *tropical* which the pupil may use in a single social studies report or test. Such words are better supplied on temporary charts or checked in dictionaries and textbooks.

Instructional Materials. The instructional materials may include:

Graded spelling list such as *Spelling Words, List B* (levels 1-3) and *Spelling Words, List C* (levels 1-10) (see pp. 257-277).

Dictionaries (suitable for abilities of pupils)

Spelling textbooks

Reference lists of words on charts, in books

Notebooks in which to keep study lists

The pupil's folder of written expression provides evidence of personal spelling needs and gives an opportunity for proofreading.

Class Organization. Many of the activities designed to develop spelling power, such as the study of word forms and changes, the use of the dictionary, the study of contractions can be carried on successfully in *whole-class* teaching situations.

In many classes, however, pupils vary considerably in the words they have learned to spell accurately. The teacher, therefore, *groups* them for testing, teaching, and studying particular words. To find out the spelling levels at which pupils should be studying, the teacher consults the Cumulative Record Card and/or gives a series of inventory tests. (See Apendix for tests.)

In these grades, it is likely that the inventory tests will show a group of pupils who have not yet mastered the high frequency words of levels 1-3 and another group who have a high degree of mastery of these words. A workable arrangement would be two groups, one studying from levels 4-6, with frequent review of lower level words.

There should always be provision for the individual pupil who is far below or far above the group levels. Words from pupils' written expression can be studied either individually, or, if commonly needed, by the whole class.

Instructional Period. Most teachers in these grades continue to use about an hour and a half a week for systematic instruction. Daily periods of shorter duration are generally more productive than longer but less frequent periods of instruction. The period may include any one or any combination of the following activities:

- Activities to Develop Spelling Mastery
  - Pretesting to determine words for teaching and study
  - Teaching and study of common-error words
- Activities to Develop Spelling Power
  - Instruction and practice in the use of the dictionary or any other reference aid
  - Study of word forms and changes and application of generalizations
  - Practice in syllabication
  - Study of homonyms, contractions, antonyms, synonyms.

The teacher checks the word-study methods of pupils whose spelling is consistently inaccurate. He checks, too, on the accuracy of the pupil's listening and speaking, knowing that inaccuracy in any one of these language skills affects accuracy in another.

Activities to Develop Spelling Mastery

Pretesting, Tallying, and Recording

THE TEACHER	*THE PUPILS*
Prepares a pretest of 20-30 words, selecting them from the pupils' study levels on the basis of common phonetic elements, word structure, and composition needs.	Understand pretest as means of discovering words to be studied, not as an achievement test.
Administers the pretest(s). In whole-class organization, dictates single test, says each word, uses it in a sentence, repeats the word.	Listen attentively; write only *after* word has been repeated for the third time.
In group situation, may dictate one complete test to each group or may dictate tests simultaneously, directing voice and attention to each group alternately.	Watch teacher and write word for own group only. Write legibly, particularly *o's, a's, e's, i's.*

THE TEACHER	*THE PUPILS*
Guides correction by pupils, giving individual help when needed. May have test words on chart, write all words on chalkboard or only troublesome words, e.g., taught, thought; Mrs., o'clock.	Check spelling against words on chart, chalkboard, or in spelling word list; request help if needed.
Checks as pupils correct.	Draw line through incorrect spelling; write correct form over or next to misspelling.
Tallies class or group errors by show of hands.	Follow teacher and indicate misspelled words.
Checks pupil recording of misspelled words in notebooks before individual study begins.	Copy correct forms of misspelled words into notebooks. Check recording.
Teaching and Studying Common-Error Words	
Teaches words commonly misspelled by 50% or more of pupils.	Participate in the group or class activity.
Presents word in oral and written sentence; isolates the word on the chalkboard.	Repeat and read the sentence; note letter sequence in word.
Indicates syllables by separation, hyphen or dots, e.g., be cause, be-cause, be • cause. (Teacher is urged to verify syllables in dictionary because of frequent incorrect assumptions.)	Note syllables; frequently check the syllabication in the dictionary. Identify spelling syllables by dark type in the vocabulary entry. Identify pronunciation syllables by being enclosed in parenthesis.
Highlights phonetic or structural clues to mastery.	Note that ***grain*** and ***train*** rhyme; that long ā sound in both words is made by *ai*.
Pinpoints common cause of error in misspellings; works with pupils to find way to fix correct spelling (mnemonic, generalization).	May note that silent ***e*** is dropped before ***ing*** or may work up a mnemonic such as ***piece*** of pie, ***hear*** with ear.
Applies word-study method familiar to pupils.	Follow along with the teacher.
Assists and supervises as pupils study words on individual lists.	Study words by method similar to the following:
	Look at word. Pronounce it. Recall meaning. Spell it orally.
Realizes that word written correctly three times has probably been mastered.	Write word from memory. Compare with model.
Discourages erasures because pupil cannot see point of errors.	*If correct:* Write word and compare with sample 3 to 5 times.
	If not correct: Draw line through misspelling. Write correct form; check point of error. Write and compare until mastered (3-5 times).
May teach or test individuals or groups as study continues.	Continue study of individual word lists.
Pairs compatible pupils from same group.	Work with partners in mutual testing and correction.
Gives retest at end of spelling cycle.	Take retest. Should see improvement from pre- to re-test.
Reviewing Words	
Reviews at stated intervals, the cumulative lists of words previously taught and studied as well as words consistently misspelled in compositions.	Tend to forget spelling of words unless frequently used.

THE TEACHER	*THE PUPILS*
Uses column tests or dictation tests. Marks papers himself. Reteaches words misspelled by majority.	May misspell a word that they previously spelled correctly. Pinpoint cause of error. Realize that some words need memorization and mnemonics to help recall.

Activities to Develop Spelling Power

Dictionary Study and Practice

Reviews dictionary skills. Uses practice and explanatory material which accompanies most beginning dictionaries to check familiarity with and skill in dictionary use.	Demonstrate skill in dictionary usage: *use* guide words to locate a word *find* words through fourth letter alphabetization *use* entry words as a spelling check *check* on word meanings *derive* pronunciation by noting accented syllables *begin* to note derivation of a word and related words.
Expands alphabetization skill. Uses dictionary, word lists, telephone directories, glossaries to explain alphabetic arrangement by examining the first four letters in words.	Identify alphabetic arrangement of various types of lists. Arrange words alphabetically through the fourth letter. Realize that the fourth letter determines the arrangement when the first three letters are the same.
Provides several dictionaries for examination and comparison.	Are familiar with one dictionary; use frequently.
Explains the representation of the pronunciation of short vowels in unaccented syllables by diacritical marks (ĕ, ă, etc.) or by the schwa (ə).	Examine several dictionaries; compare symbols used to indicate syllables; diacritical marks for pronunciation.
Needs to clarify, in some instances, the pronunciation of final *y* in *baby* or *candy* as long e.	Settle the confusion that may arise when they are asked to indicate the sound of final *y* in words where the sound of *y* may be indicated as *i*.
Guides examination of words in the dictionary.	Develop an understanding of the way words are handled in the dictionary.

Words spelled the same but with entirely different meanings appear as separate words in the dictionary.

Entry words are generally the root form (laugh); inflected forms are given when they are irregular, as shake (entry) shook; derived forms (cheer*ful*) are usually separate entries.

Spelling syllables shown in the entry word sometimes differ from the pronunciation syllables given in parenthesis.

Proofreading

Encourages proofreading of written compositions after regular spelling study has been completed.	Use part of spelling periods to proofread written compositions for spelling errors.

THE TEACHER	*THE PUPILS*
Explains the necessity for proofreading to present correct and precise copy. Tries to develop a "spelling conscience" with pupils; to make them sensitive to checking doubtful spellings.	Understand that people "meet" them and learn to "know" them through their writing; that misspellings and errors can confuse the meaning of their message; that most people react unfavorably to spelling errors in written materials.
Suggests one or two of the following for proofreading: misspellings; syllabication errors; capitalization; omission or unnecessary inclusion of periods and apostrophes; wrong use of words.	Understand the type of error(s) for which they will look. May include other items which they recognize as mistakes, or which they question for one reason or another.
Has pupils read material through for content first.	Read for content and to get the context of various word uses.
Has them reread for questionable items or recognizable errors.	Indicate in some way (suggestion: a question mark above the item) what they want to check with the dictionary, their word lists, or the teacher.
Assists, when necessary, with the looking up of certain items. Answers questions when information cannot be found independently. Reviews procedures for correcting misspellings. Realizes that *full* responsibility for proofreading rests with the teacher. Rechecks pupils' work.	Use various sources to check errors and make corrections. Indicate questions and corrections somewhat like the following: When the bell rang, the $\overset{?boys}{\text{\sout{boy's}}}$ ran and hid behind the big chairs. They wanted the party to be a $\overset{?surprise}{\text{\sout{surprize}}}$ for $\overset{?Sandy.}{\text{\sout{sandy.}}}$
May have group lessons in proofreading. Selects a pupil's writing (with permission or with identity concealed) for group to indicate errors. Reproduces it on board, chart, or by means of overhead projector. Pupils cooperatively find errors and give reasons for corrections.	Find assurance in cooperative effort. Learn from group's comments, reasons, and discussion.

Allows for individual differences.

Understands that some pupils will be able to do only a token job of proofreading. May have them look for only one type of error.	Try to locate one type of error, e.g., checking the spelling of *-ing* words in composition to see if they are correct.
Helps pupils who are having trouble proofreading. Reads and notes mentally the number of errors in some small portion of the pupil's writing. Does not indicate them but says: "There are three spelling errors in the first two sentences of your story. Can you find them?" Praises pupils for errors found and corrected.	Are not overwhelmed by having to go through the whole piece of writing to find errors. Are clued to number of errors by teacher's statement. Have general idea of their location. Find correction less of a problem, more of a challenge. Read for more items in their own work.
Encourages more capable students to assume greater responsibility for proofreading both their own and another pupil's work.	Exchange compositions with others for rechecking. Indicate their part in proofreading by writing "proofread" and adding their names or initials.

THE TEACHER	*THE PUPILS*
Realizes that one of the best motivations for careful proofreading is seeing material displayed. Provides for class or hall bulletin board display, for class or school newspaper.	Are anxious to have their work viewed by others, to "see themselves in print." Make conscious effort to produce perfect copy for this purpose.
Dictation	
Uses test words, familiar spelling words, new words which pattern regularly to develop sentences for dictation.	Help, at times, to compose sentences for dictation.
Asks for statement of sentence format or signals.	Recall: beginning capital letters; final period or question mark; indentions.
Reads through the whole selection of three to five sentences, using normal pacing, pronunciation, appropriate inflection and intonation. Example: Did you see the snow/fall on the city/during the night? It made our streets/clean and white/until the cars/came riding by.	Listen for general meaning of selection, for use of homonyms to indicate their spelling (*our* streets, riding *by*); for clues to final punctuation.
Reads selection again, phrase by phrase as indicated above, without undue emphasis on pronunciation.	Begin to write the exercise, phrase by phrase, from dictation.
Rereads the selection for the last time in the same manner in which it was read initially. Allows sufficient time for pupils to make changes or corrections after this third reading.	Check their work during and after this third reading. Make necessary corrections (see page 133) as revealed from the rereading. Receive credit for what they correct. Know that uncorrected errors count against them.
Realizes that dictation is given to strengthen listening skill and to reinforce the mechanics of writing.	Listen carefully and are able to apply skills of sentence recognition, of using capital letters, of correct spelling, of appropriate punctuation.
Finds, in addition, that the dictation exercise may reveal pupils who do not hear the same phoneme that is dictated. This may be a clue to their speech and reading needs.	Some may hear "wide" for "white" or "doing" for "during" and so misspell these words in the dictation exercise.

Independent Activities. Each teacher must decide how much of the scheduled spelling time pupils need to master current word lists, review previous lists, take pretests and mastery tests, proofread and correct their own compositions. The remainder of the time allocated to spelling may be used by pupils for other independent activities which are intended to increase pupils' spelling power.

Spelling and English textbooks and workbooks usually provide a variety of individual activities for this purpose. The activities include the study of and practice in the following:

Word meanings – usual, technical; word origins
Word structures – roots, suffixes, prefixes, inflectional endings, contractions, abbreviations
    contractions, abbreviations
Sound patterns and symbols
Syllabication; generalizations
Dictionary skills

Class sets of *Learning Concepts in Spelling Through Programmed Units: Grades 5-12*, developed by the Board of Education, have been found to be effective and time-saving materials for independent study leading to useful generalizations.

Evaluation. Evaluating spelling progress is a built-in feature of the program. Word study followed by immediate testing of mastery; review of words, studied over longer periods of time followed by mastery testing, occurs frequently throughout the school year.

The real test of mastery is the pupils' accuracy in written expression when the attention is on the content and the "fingers write the words." The frequency with which pupils write and, therefore, need to spell plus the recognition of the relationship between correct spelling, clear communication, and social acceptability are factors influencing the pupil's desire to spell accurately.

Meeting Individual Spelling Problems. An understanding of the types of spelling errors pupils make is helpful to the teacher as well as to the pupil. Some types of errors that occur frequently are:

Reversals: *gril* for *girl*
Omission of silent letters: *lest* for *least*
Failure to double consonants: *runing* for *running*
Mispronunciation: *chimley* for *chimney; athalete* for *athlete*
Lack of emphasis on final sound: *store* for *stored*
Incorrect vowels: *till* for *tell*
Addition of letters: *comeing* for *coming*
Confusion of homonyms: *their* for *there*
Incorrect grammar: *set* for *sat*
Random spelling: *cinsearly* for *sincerely*
Confusion of letters: *b* for *d; m* for *n; w* for *u*

In seeking the causes for poor spelling, it is important for the teacher to keep in mind that inability to spell is more often the result of multiple factors than of a single factor. What is observed as a cause may, in fact, be a result, and a symptom of a deep-seated, not easily observable disturbance in the pupil. In planning remedial action, therefore, the teacher should be aware of the complexity of the problem and relate the pupil's difficulties in spelling to his learning problem in other curriculum areas and to his personal-social development.

When the causes of poor spelling appear to be serious physical and/or psychological disturbances, the services of specialists in dealing with such maladjustments should be obtained. When the causes can be dealt with by the classroom teacher, he may apply one or more of the remedies suggested in the list that follows. Frequently a combination of several remedies is needed. While it usually is feasible for the teacher to group pupils with similar instructional needs, a few pupils may need purely individual help.

Causes of Poor Spelling	**Suggested Remedial Measures**
Faulty eyesight.	Refer pupil to proper medical authority.
Faulty visual perception. (A pupil may spell correctly one part of the word but not other parts, or he may make reversals within a word.)	The pupil should be taught to rely more on auditory and kinesthetic approaches to spelling. The corrective treatment should not be more drill but attention to methods of teaching and study. These include re-presentation of the word from the beginning with emphasis on the points of difficulty; syllabication; and vivid picturing by means of devices, e.g., mnemonics, suffixes.
Improper pronunciation.	Provide pupil with adequate speech training so that he enunciates and pronounces words well.

Causes of Poor Spelling	Suggested Remedial Measures
Inability to hear correct pronunciation.	If there is no hearing loss, give attention to phonics and syllabication. If there is hearing loss, the pupil should be taught to rely more on visual and kinesthetic approaches. Pupils who have both visual and auditory difficulties can sometimes learn to spell by tracing words. The following adaptation of the kinesthetic method has been used effectively with such pupils: a. When a pupil needs to know a word, write it large on a strip of paper or card with crayon as he observes. Have him keep such cards in a box for future reference. b. Show the pupil how to trace the model (without interruption) with his finger – not with a pencil. Permit him to do this as often as he wishes. c. Ask the pupil to reproduce the word without looking at the model. d. Have him check his spelling.
Poor handwriting.	Provide additional instruction and practice to improve writing when writing difficulties cause spelling errors or cause omissions because of inability to keep up with group during tests.
Emotional upset or disturbance. (Some pupils know how to spell words, but spell them wrong in context at certain times and not at other times. A pupil who feels insecure may become confused when he realizes that he is in a test situation or when he is emotionally upset for other reasons.)	Attempt to meet the pupil's basic needs. Try to "build up" the pupil's attitudes so that he has confidence in himself and feels accepted by his classmates.
Lack of adequate instruction directed to pupil needs and abilities.	Select words most important to the pupil in the writing he himself does. Be sure that the pupil has had much previous experience reading in context the words he is expected to spell. Make sure that objectives in spelling are set up to coincide with his general pattern of mental and language development.
Ineffective methods of study. (Some pupils have never learned to study words systematically nor to review their written work in order to detect their own errors.)	Group work at the board is an effective way to check a pupil's word-study method. Aid the pupil to develop word-study techniques suited to his needs. Emphasize the use of multiple-sense appeal. Provide the pupil with help in learning to divide words into syllables, in seeing relationships in words, or in learning word-families based on common roots.
Defective memory – failure to retain impressions which were originally clearly and correctly perceived. (Pupils with this difficulty sometimes spell correctly short words and misspell longer ones.)	Insist that the pupil focus attention on one word at a time by removing the word from context or list.
Lack of pupil interest.	Create varied situations that will give pupils incentive to write and spell correctly. Have pupils keep charts and graphs to show progress. Praise efforts frequently.

Causes of Poor Spelling	Suggested Remedial Measures
Social factors. (Home environment influences a pupil's ability to spell. This influence may be a negative one in homes where English is not spoken or spoken poorly, or in homes in which there is little opportunity for reading and study.)	Enlist the cooperation of the home by frank discussion of the pupil's difficulties.

In general, a pupil who has difficulty in spelling should be made to feel, as the teacher works with him, that he can learn to spell. Careful supervision of the writing of such a pupil is necessary to help him overcome his particular difficulties.

If the teacher operates in a classroom situation over which he has adequate control, if pupils are tested on words appropriate for them at their stage of development, if results are analyzed, and if teaching is carefully planned to meet needs, pupils should spell correctly ninety percent or more of the words studied during the current year and do better for words studied in previous years. More careful selection of words to be taught on a more highly individualized basis and better application of test results in the learning process will bring about improvement in spelling.

Optional Study Procedure for Brighter Pupils

THE TEACHER	*THE PUPILS*
May vary the study procedure for brighter pupils or pupils who have ability in spelling by using the corrected test procedure advocated by Ernest and Thomas Horn. Explains that this test will show how spelling words can be quickly learned from careful and immediate test correction.	Understand that this procedure is another way of learning correct spelling.
Gives pretest, using regular form of word, sentence, word.	Take test. Write word after they hear it the third time.
Has pupils correct test immediately after its completion as he dictates the spelling of each word.	Compare their spelling, letter by letter, with the teacher's dictation of it. Make corrections as needed.
Asks each pupil in group the total number of words he had wrong on this first test. Explains that the second test should indicate less errors.	Are not embarrassed to tell the number of errors they made on this test. Expect that the second test will show improvement.
Dictates same test immediately. Gives the correct spelling for each word right after this second test.	Have more confidence as they repeat the test a second time. Correct test immediately as teacher again dictates correct spelling for each word.
Asks each pupil to total his errors again. Has him notice four things: *Number of errors* on first test and number on the second *Words misspelled* on first test but correctly on second. *Words still misspelled* on both tests *New errors* that appeared.	Notice improvement on this second test almost without exception. See a decrease in the number of errors in most cases. See that the second spelling was correct in most cases. See that some few words need additional attention. Realize that some few words were spelled correctly merely by chance, or that they were careless on the second test.

THE TEACHER	*THE PUPILS*
Repeats this testing, correcting, and comparing procedure again. (Limits it to three times and keeps it moving rapidly.)	See how many words are learned from immediate and careful test correction as they compare the second and third tests.
Supervises the recording of misspellings remaining after this final test.	List in notebooks the corrected form of words still being misspelled.
Directs pupils to the immediate study of these words.	Study their individual hard words by the suggested word-study method (page 191).
Assists those who have persistently misspelled a word. May suggest cause of error and means of correction when pupil cannot.	Work with teacher to see cause of error, e.g., poor handwriting; not hearing word correctly; using wrong word from a set of homonyms; not applying a spelling generalization.
Gives retest at end of spelling cycle as per regular procedures.	Take retest. Should see improvement from pre- to re-test.

HANDWRITING

Pupils in these grades have frequently developed an ambivalent attitude toward handwriting. On the one hand, they are indifferent to or even contemptuous of skill in handwriting; on the other hand, they tend to develop highly personalized handwriting styles with exaggerated strokes and a variety of embellishments.

The teacher, therefore, has to reestablish the importance of legible handwriting as a major channel of communication in the social, academic, and business worlds. This recognition includes the functional use of both clear manuscript writing on the numerous printed forms which are a part of our modern existence and legible cursive writing in everyday school activities.

The program is directed, therefore, toward:

Maintaining legible manuscript writing

Reviewing the guiding principles for cursive handwriting

Teaching groups or individuals, at point of need

Helping pupils to analyze their own writing and providing guided systematic practice to improve legibility

Assisting pupils to increase speed without loss of legibility

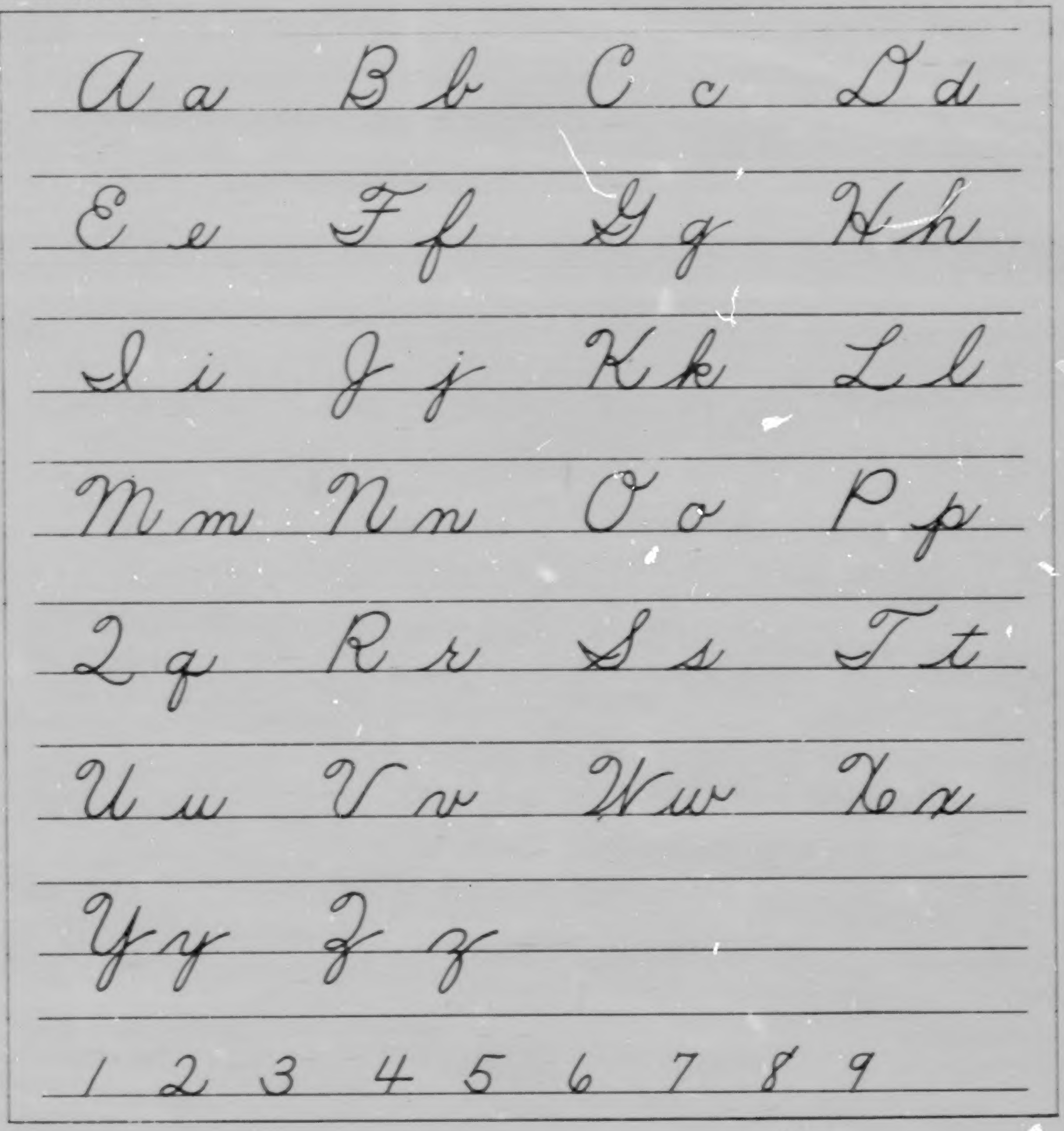
Providing consistent examples of legible writing on chalkboard and charts.

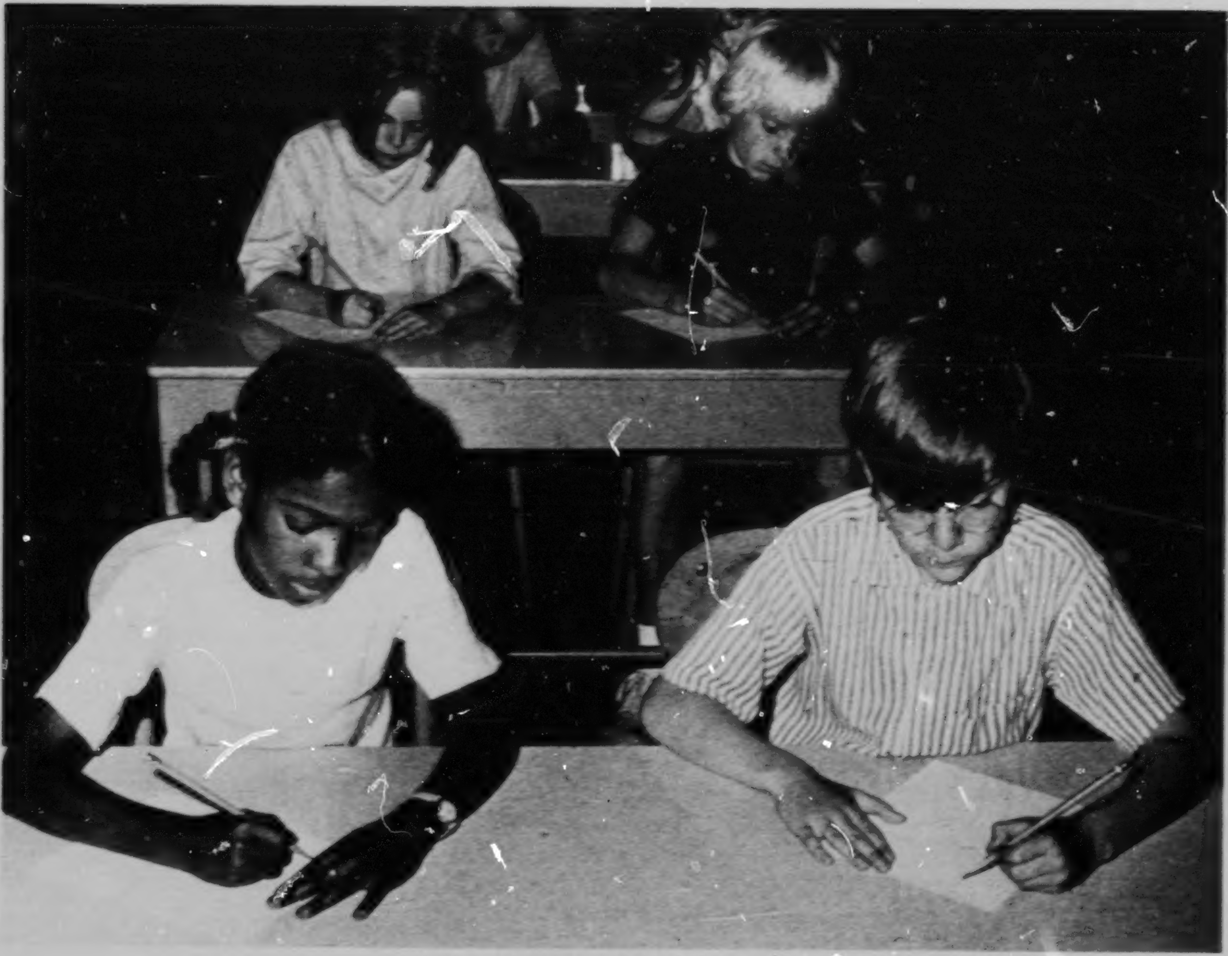
Materials of Instruction. Pupils should have alphabet perception charts of cursive forms (No. 218-1801) with which to compare their own letter forms.

Pencils and pens will vary in size and type but exaggerated sizes and shapes that interfere with handgrip should be discouraged, at least for handwriting practice.

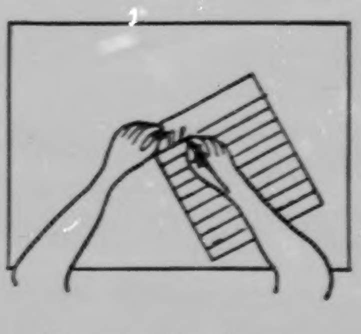
Many teachers in the lower grades maintain a section of the chalkboard, ruled with 3-inch spaces, on which to demonstrate letter forms, slant, etc. If space is available, fifth- and sixth-grade teachers may also find this is a good practice.

CURSIVE FORMS

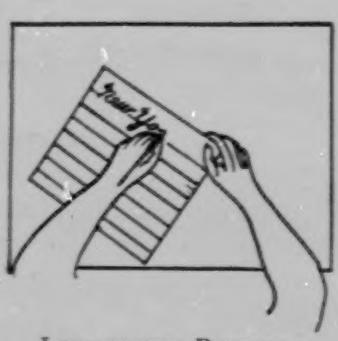

Aa Bb Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll
Mm Nn Oo Pp
Qq Rr Ss Tt
Uu Vv Ww Xx
Yy Zz
1 2 3 4 5 6 7 8 9



Writing at the desk.



Right-handed Position



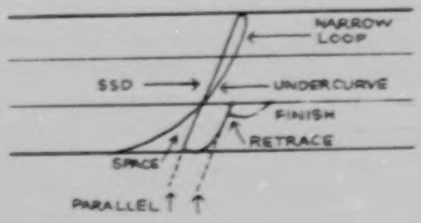
Left-handed Position

The illustration shows the correct placement of the paper for left-and right-handed pupils. The proper placement of the paper automatically gives the writing some slant.

Writing Position. Handwriting is likely to improve, and the writer is likely to become less tired when he sits back comfortably on the chair with both feet on the floor. The desk should be clear of other materials.

The teacher observes the way pupils hold the writing instrument. A fairly loose grip, with fingers lying almost flat and well above the sharpened area of a pencil or the nib of a pen improves control and reduces hand cramp. A demonstration to the whole class followed by individual attention will help to change patently poor handgrips. The left-handed pupil holds the instrument so that the top points to the window or wall at his left.

Guiding Principles. Accurate letter forms, correct slant, and spacing of letters and words all contribute to legibility. Pupils in these grades, therefore, should be familiar with or have before them the guiding principles of cursive writing. They should be familiar, too, with the vocabulary of handwriting, e.g., straight, slanting, down-stoke (SSD); over under, down curve; loop; space; parallel; retrace; finish. These terms are illustrated in the enlarged letter *b* as shown:



The guiding principles of cursive writing are:

All small letters, except *c* or *o*, have straight, slanting downstrokes.

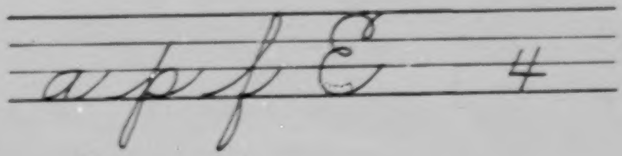
The upstrokes of the small letters are curved; the downstrokes are parallel.

All letters rest on the base line.

Spacing between letters and words is even and avoids either crowding or spreading of letters or words.

Numerals are slightly taller than the letter *a*.

Letter size is always uniform and proportionate; the letter *a* is the basic size.



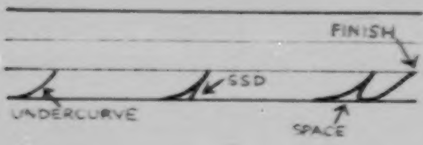
Proportionate letter and number size

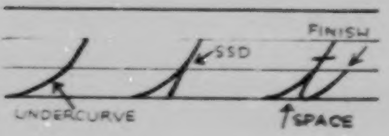
CURSIVE WRITING	PAPER	LETTER SIZE (BY SPACES)			
		SMALL LETTERS		CAPITAL LETTERS	
Beginning	1/2" ruled	a, *etc.*	1/3	A, *etc.*	3/3
		d, p, t	2/3		
and		b, f, h, k, l	3/3		
Advanced	3/8" ruled	lower loop of f, g, j, p, q, y, z	2/3†	lower loop of J, Y, Z	2/3†
		(*† below the line*)			

Grouping of Letter for Teaching. In the related groupings that follow, some of the letter forms are analyzed for teaching. The letters SSD refer to straight downstrokes in all letters except *c* and *o*.

UNDERCURVE STROKES (b e f h i j k l p r s t u w)

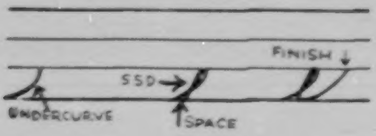
Analysis of i t

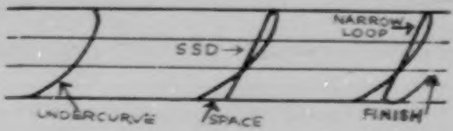

FINISH
SSD
UNDERCURVE
SPACE

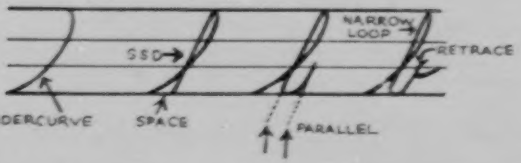

SSD
FINISH
UNDERCURVE
SPACE

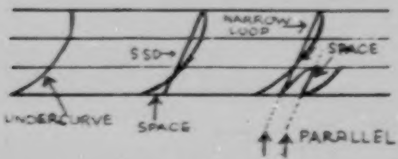
UPPER LOOP STROKES (b e f h k l)

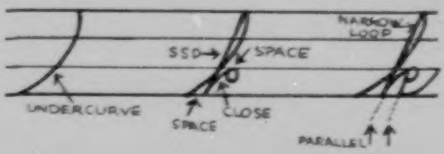
Analysis of e l b h k


FINISH
SSD
UNDERCURVE
SPACE


NARROW LOOP
SSD
UNDERCURVE
SPACE
FINISH

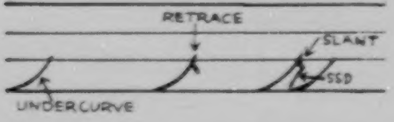

NARROW LOOP
RETRACE
SSD
UNDERCURVE
SPACE
PARALLEL

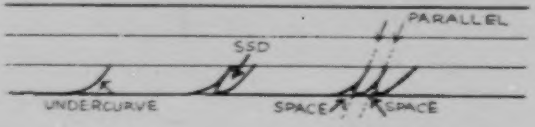

NARROW LOOP
SSD
SPACE
UNDERCURVE
SPACE
PARALLEL

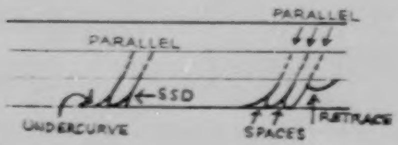

NARROW LOOP
SSD
SPACE
UNDERCURVE
SPACE
CLOSE
PARALLEL

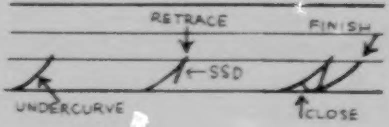
UNDERCURVE and RETRACE STROKES (j r u s w)

Analysis of r s w u


RETRACE
SLANT
SSD
UNDERCURVE

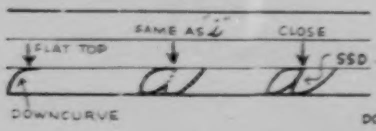

PARALLEL
SSD
UNDERCURVE
SPACE
SPACE

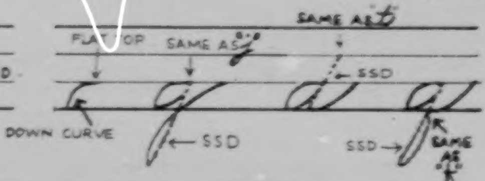

PARALLEL
PARALLEL
SSD
UNDERCURVE
SPACES
RETRACE

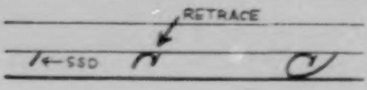

RETRACE
FINISH
SSD
UNDERCURVE
CLOSE

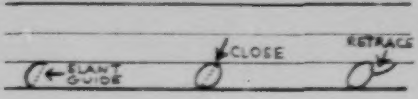
DOWNCURVE STROKES (a c d g o q)

Analysis of a g d q c o


SAME AS
CLOSE
FLAT TOP
SSD
DOWNCURVE

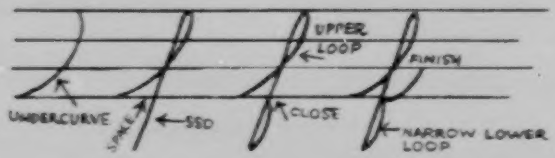

SAME AS
FLAT TOP
SAME AS
SSD
DOWN CURVE
SSD
SSD
SAME AS

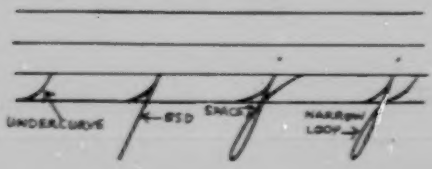

RETRACE
SSD

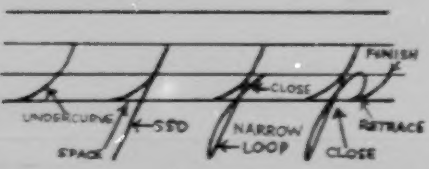

CLOSE
RETRACE
SLANT GUIDE

LOWER LOOP STROKES (f g j p q y z)

Analysis of f j p

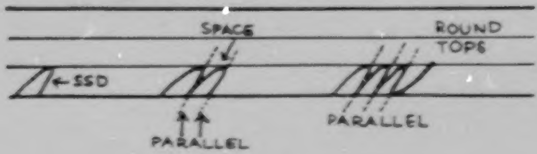

UPPER LOOP
FINISH
UNDERCURVE
SPACE
SSD
CLOSE
NARROW LOWER LOOP

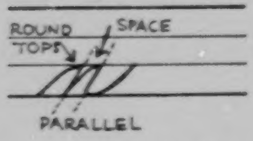

UNDERCURVE
SSD
SPACE
NARROW LOOP

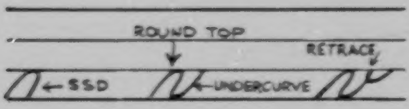

FINISH
CLOSE
UNDERCURVE
SSD
SPACE
NARROW LOOP
RETRACE
CLOSE

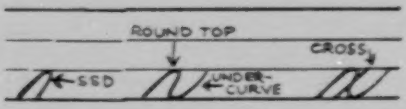
OVERCURVE STROKES (h k m n v x y z)

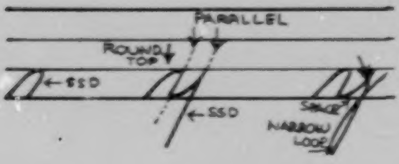
Analysis of m n v x y z

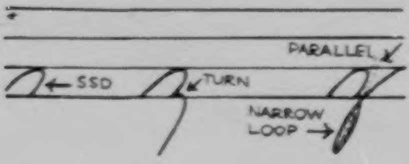

SPACE
ROUND TOPS
SSD
PARALLEL
PARALLEL


ROUND TOPS
SPACE
PARALLEL


ROUND TOP
RETRACE
SSD
UNDERCURVE

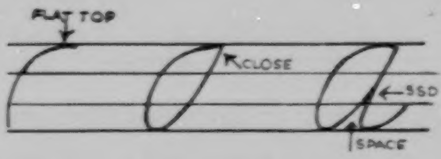

ROUND TOP
CROSS
SSD
UNDER-CURVE

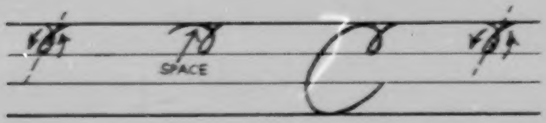

PARALLEL
ROUND TOP
SSD
SSD
SPACE
NARROW LOOP

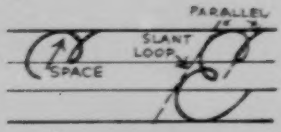

PARALLEL
SSD
TURN
NARROW LOOP

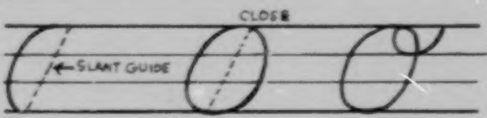
DIRECT OVALS (A C D E O)

Analysis of A C E O


FLAT TOP
CLOSE
SSD
SPACE

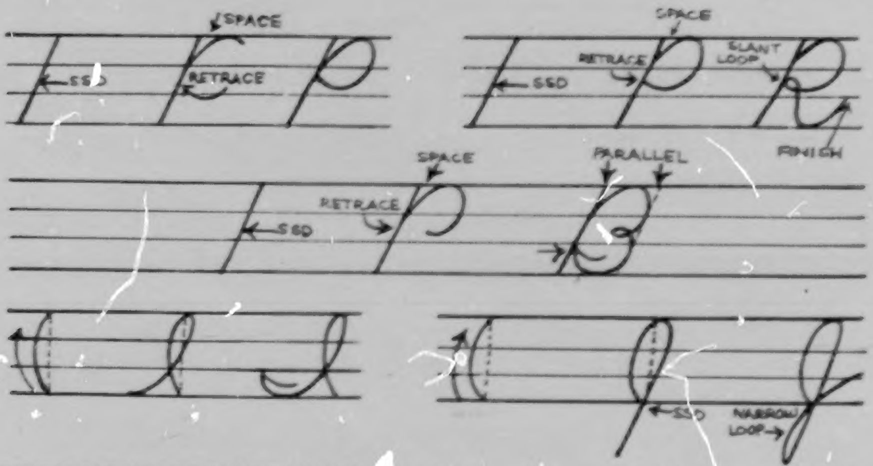



PARALLEL
SLANT LOOP
SPACE


CLOSE
SLANT GUIDE

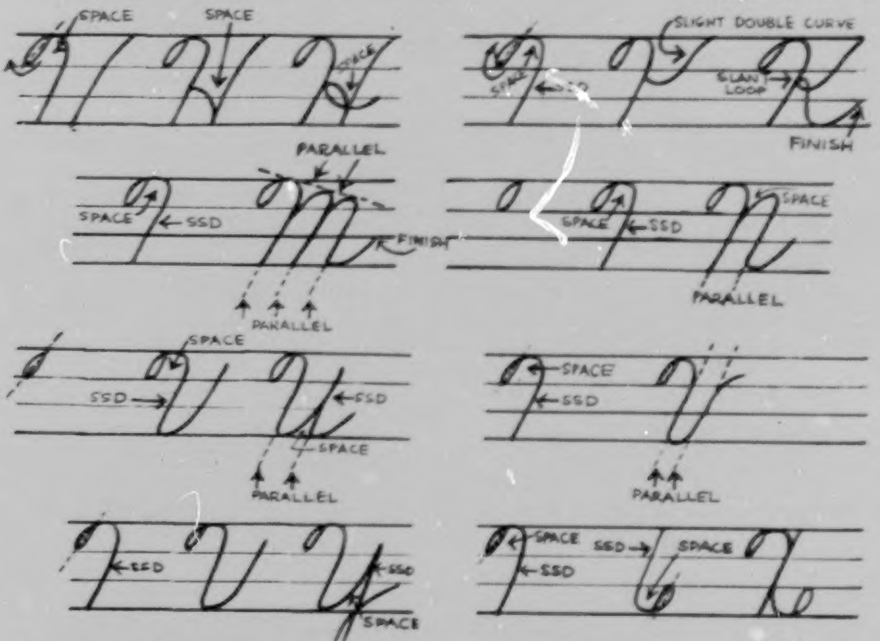
INDIRECT OVALS (B I J P R)

Analysis of P R B I J


SPACE
SSD
RETRACE
SPACE
RETRACE
SSD
SLANT LOOP
FINISH
SPACE
PARALLEL
RETRACE
SSD
SSD
NARROW LOOP

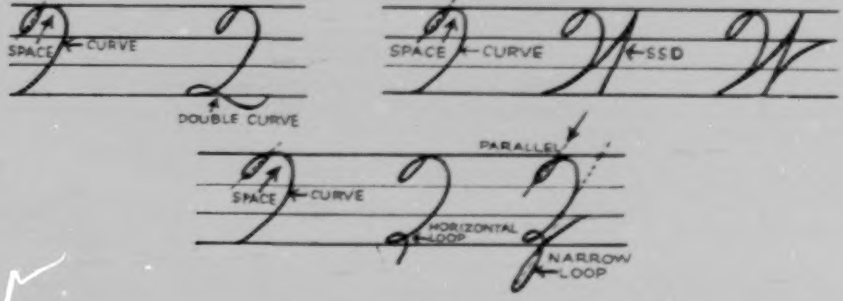
LOOP-STEM STRAIGHT STROKES (H K M N U V X Y)

Analysis of H K M N U V X Y


SPACE
SPACE
SPACE
SLIGHT DOUBLE CURVE
SPACE
SSD
SLANT LOOP
FINISH
PARALLEL
SPACE
SSD
FINISH
SPACE
SSD
SPACE
PARALLEL
PARALLEL
SPACE
SSD
SSD
SPACE
PARALLEL
SPACE
SSD
PARALLEL
SSD
SSD
SPACE
SPACE
SSD
SSD
SPACE

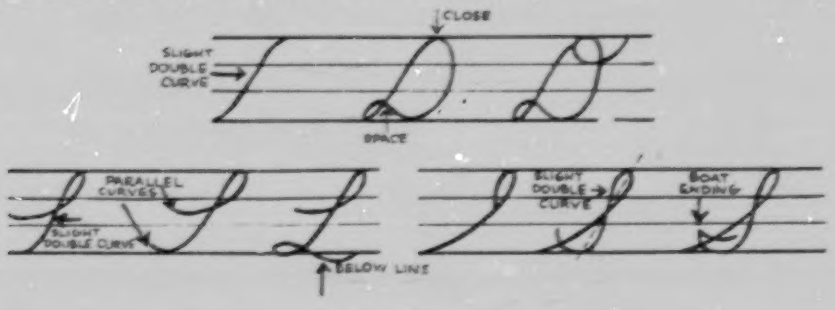
LOOP-STEM CURVED STROKES (Q W Z)

Analysis of Q W Z


SPACE
CURVE
DOUBLE CURVE
SPACE
CURVE
SSD
PARALLEL
SPACE
CURVE
HORIZONTAL LOOP
NARROW LOOP

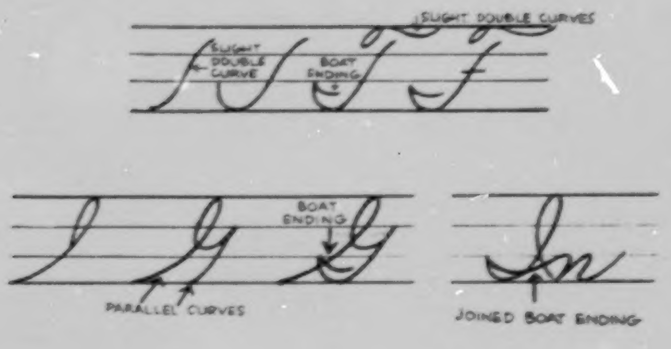
COMPOUND or DOUBLE CURVED STROKES (D F L Q S T)

Analysis of D L S


CLOSE
SLIGHT DOUBLE CURVE
SPACE
PARALLEL CURVES
SLIGHT DOUBLE CURVE
BELOW LINE
SLIGHT DOUBLE CURVE
BOAT ENDING

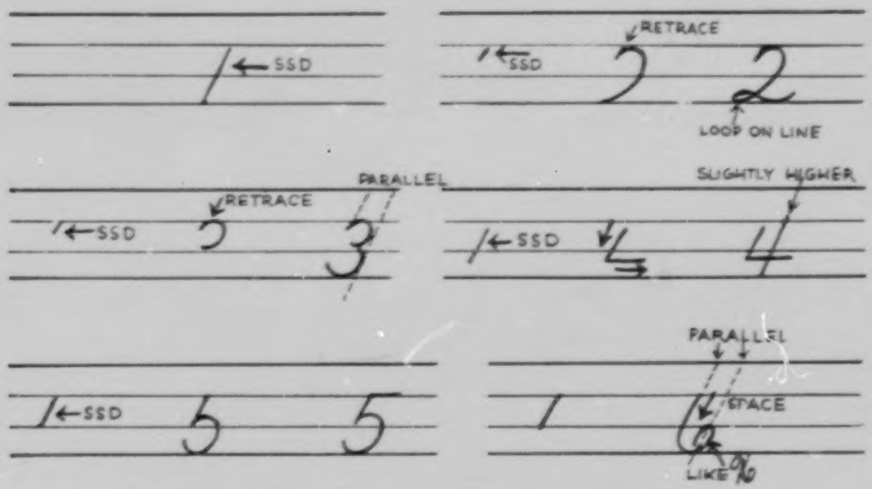
BOAT ENDING STROKES (B F G I S T)

Analysis of F G T


SLIGHT DOUBLE CURVES
SLIGHT DOUBLE CURVE
BOAT ENDING
BOAT ENDING
PARALLEL CURVES
JOINED BOAT ENDING

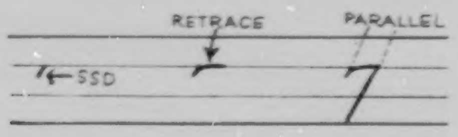
S S D and CLOCKWISE STROKES

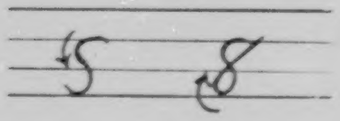
Analysis of 1, 2, 3, 4, 5, 6

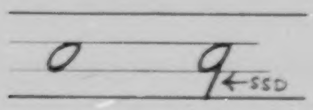

SSD
RETRACE
SSD
LOOP ON LINE
RETRACE
PARALLEL
SSD
SSD
SLIGHTLY HIGHER
SSD
PARALLEL
SPACE
LIKE

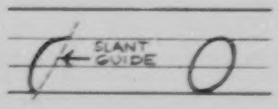
S S D and COUNTER-CLOCKWISE STROKES

Analysis of 7, 8, 9, 0









Sequential Listing of Small Letters with Suggested Vocabulary. Letters within a grouping are taught one at a time but not in alphabetic sequence. The sequence used in teaching the letter proceeds, in general, from the letters more easily formed and connected to those more difficult to make and join, e.g., *i* and *e* before *a; a* before *g; t* and *j* before *p; l* and *n* before *h; u* before *w; v* before *y*.

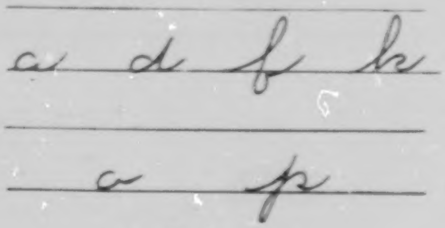
Listed below in approximate order of handwriting difficulty are the lower case letters, each followed by words which include that letter and some of the letters which precede it.

i	it					
t	it					
e	tie					
l	title	little	lie	ill	lit	tell
b	belt	be	bite	bill	bet	bell
u	bull	blue	bubble	bulb	tube	built
w	web	twit	well	wet	will	wit
r	we're	wire	letter	tribe	tire	ruler
s	swell	sled	sister's belt	street	sir	rise
a	waste	walrus	tar	taste	sail	tear
d	dearest	die	dirt	dust	drew	dress
g	greatest	grabbed	glasses	goat	larger	girl
o	too loud	rolled	roses	grow	loose	outside
c	cabbage	cart	caused	because	circle	crowd
j	jail	juice	jet	judge	just	job
p	palace	pilot	pages	please	parties	pillow
n	natural	nature	nearer	children	niece	don't
m	measles	mineral	medicine	member	missiles	model
h	handle	their	haunted	worth	human	hollow
k	keen	knee	knows	walk	kindergarten	looked
f	father	factories	farming	first	friend	fourteen
q	queen	quiet	quit	squirrel	question	quickly
v	love	voiced	valuable	vacation	violin	visited
x	exciting	exit	taxi	experience	except	next
y	you'll	you're	yourself	supply	yards	every
z	zoo	lazy	sneeze	zebra	zero	prize

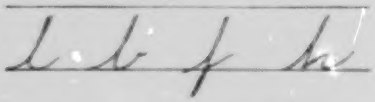
Instructional Periods. While the handwriting program in these grades is largely a maintenance program, the teacher will need to provide some remedial and practice periods for individuals or groups. When inaccurate forms or incorrect slant or spacing are characteristic of the handwriting of more than two or three pupils, the teacher schedules periods of instruction and practice for a group or the class.

The attitude of the teacher toward handwriting is important. If he provides an example of legible script, whenever he writes; if he requires legibility as the price for his reading and evaluation of written work or its display in or out of the classroom, the pupils will come to accept legibility as a basic requirement for written work.

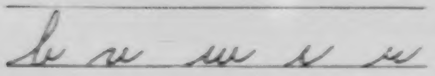
INCORRECT LETTER FORMATION



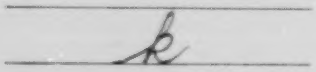
Not closed



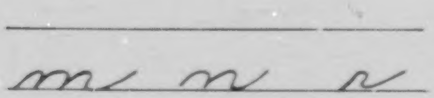
No loops where needed



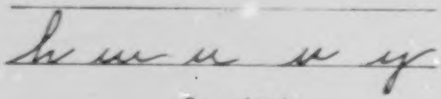
Too much retrace



No space



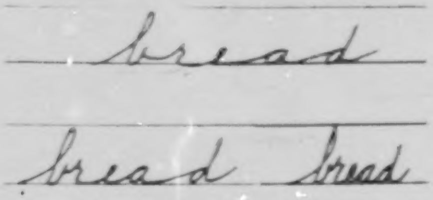
Too round



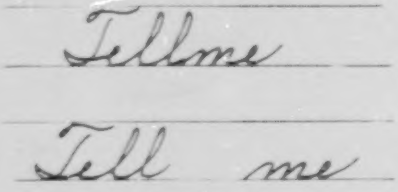
Too pointed

Suggested Remedial Procedure: Analyze and reteach each letter, stroke by stroke, as shown on pages 202-206. Encourage pupils to work for improvement of these letter forms in all their writing.

INCORRECT SPACING

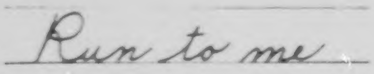


Between letters



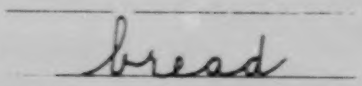
Between words

Suggested Remedial Procedure: Re-emphasize that uniform spacing contributes to legibility. The teacher writes a short sentence on the board and indicates spacing.

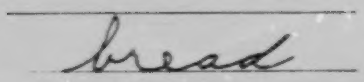


(Correct)

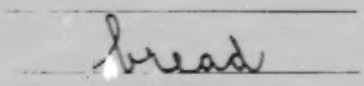
INCORRECT SLANT



Vertical

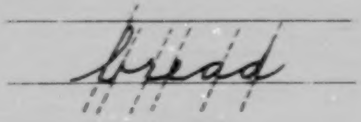


Mixed (not parallel)



Backhand

Suggested Remedial Procedure: The downward stokes of all letters are parallel. The proper placement of the paper on the desk and the correct grasp of the writing instrument contribute to the uniformity of these strokes. The pupil develops an even slant by learning to pause briefly at the end of the downstroke before adding the next stroke. Each pupil learns, also, to test his writing slant by drawing elongated lines along the downstrokes.



(Correct)

Evaluation. Pupils are able by this time to evaluate their own handwriting. Occasional periods can be used for a comparative analysis of samples of handwriting. An overhead projector enables the teacher to use the pupils' own papers for analysis. If this public analysis is likely to be unpopular, the teacher may use the papers of a previous class.

A chart of the type of analysis that is helpful includes both specific errors to avoid and an overall evaluation of written paragraphs.

SPEECH PRODUCTION

Pupils in these grades may be expected to have an appreciation of the value of effective oral communication in helping them get what they want. They should also be aware that clear articulation, correct pronunciation, and a good voice are necessary to effective communication.

Articulation is the distinct, clear production of speech sounds. Indistinct articulation is characterized by a thin, weak voice; nasality; lazy lips, tongue, jaw; sound substitutions as *then* for *than*; slurring of unaccented final syllables as talk*in* for talk*ing*. Distinct, accurate articulation is achieved by using proper breath control; exercising to relax jaw, lips, and tongue; sounding vowels and consonants carefully; giving full value to inflected endings; practicing such devices as tongue twisters.

Pronunciation is the act of uttering or articulating a word. Incorrect pronunciation is caused by omitting, adding, or inserting letters as in *goverment* (omitting *n*); dropping endings; articulating vowels or consonants indistinctly; misplacing accents. Correct pronunciation is achieved by training pupils to listen attentively to recordings of standard speech patterns; to practice clear pronunciation of a specific sound or syllable; to tape record their own speech and evaluate it.

Pupils are able to improve their speech only if they can recognize their errors. Attention is therefore devoted to helping pupils to:

Attain standard articulation and pronunciation

Develop audible voices with sufficient control to convey a variety of meanings

Acquire listening skills that will help them to recognize their speech habits and faults.

Testing and Recording Speech Patterns. Through observation it is possible for the teacher to study the habitual patterns used by pupils in the class. This type of observation is of little value, however, unless some provision is made to keep an accurate record of the findings.

To insure accuracy, the teacher plans for several short periods, has a copy of the Profile of General Speech Faults, and arranges for a class activity which prompts active participation by the pupils. The teacher listens and notes the speech faults. The pupils should be unaware that any special attention is being paid to their speech. Every effort is made to encourage the natural, free exchange of thoughts.

The Profile of General Speech Faults and class record sheets provide a simplified form for easy, rapid recognition and classification of speech problems. These records may also be used by the class teacher to guide him in planning for individual and class instruction and to note progress throughout the year. Forwarding these reports to the teacher of the next grade will insure continuity of instruction and provide a cumulative speech record. The profile also gives a composite of group and individual needs which can be made easily available for consultation with the speech teacher, the parents, the guidance counselor, the psychologist, or the school doctor.

The class teacher who discovers deviations from an acceptable pattern, other than those caused by carelessness or environment, should refer such cases through the proper channels to the speech teacher.

Pupils should be made aware of their speech faults so they can be led to improve them. They should, however, not be corrected as they are speaking. On-the-spot correction destroys the atmosphere needed for free and easy communication.

The class record sheet is the teacher's guide to planning a developmental sequence of speech improvement activities that will be meaningful to all the students. The teacher analyzes the type of errors made and decides which are the crucial high-frequency errors to which the attention of the entire class or a large group should be directed. In addition, pupils are encouraged to keep a simple, easily understood record of their personal speech needs. A sample record follows:

PERSONAL SPEECH RECORD

Consonant	Position	Correct-	Incorrect	Vowel	Position	Correct-Incorrect
v	M(edial)	ne*v*er not	ne*b*er	i	M	sh*ee*p not sh*i*p
th	M	no*th*ing	nu*ff*ing			
th	F(inal)	nor*th*	nor*f*			
th	I(nitial)	*th*em	*d*em			

PROFILE OF GENERAL SPEECH FAULTS

I. Attitude: Speaking Situations

A. Does pupil enjoy speaking situations? Does he actively participate?

B. Is he reluctant to speak in group situations? Does he seem to avoid speaking situations?

II. Rate and Fluency

A. Is pupil's speech:
too rapid? too slow?

B. Is his phrasing poor?

C. Is his vocabulary limited?

D. Does he have ability to organize thoughts?

E. Is his speech hesitant?

III. Voice

A. Is his voice inaudible? nasal? monotonous? loud? hoarse? foreign?

B. Is the pitch abnormally high? abnormally low?

IV. Pronunciation/Articulation

A. Does he mispronounce? Does he say:

1. *duh* for *the*
(voiced *th* as *d*)
2. *tink* for *think*
(voiceless *th* as *t*)
3. *baf* for *bath*
(*th* as *f*)
4. *berry* for *very*
riber for *river*
neber for *never*
(*b* for *v*)

B. Does he distort sounds? Does he say:

1. *cidy* for *city*
podadoes for *potatoes*
(dental *d* for *t*)
2. *ship* for *sheep*
(*i* for *ee*)

C. Does he substitute one sound for another? Does he say:

1. *comin* for *coming*
eatin for *eating*
(*n* for *ng* as in *ring*)
2. *shair* for *chair*
(*sh* for *ch*)

D. Does he omit initial or final sounds? Does he say:
lectric for *electric*
leven for *eleven*

Does he say:
mos for *most*

CLASS RECORD SHEET

Directions: 1. Administer test as the pupil either reads or speaks.
2. Use key letters next to name to indicate faults detected.

Name of Pupil	Attitude: Speaking	Rate/Fluency	Voice	Articulation/Pronunciation
William M	A. Participates	A. Slow	A. Inaudible	A. Says *baf*
Joseph B	B. Shy	C. Limited vocab.	B. High	C. *sh* for *ch*

Skills of Speech Production. In order to teach the skills of speech production, the teacher needs an understanding of the speech mechanism and how it works. There are four steps in the production of speech sounds. The exhaled breath is acted upon by:

The bellows (ribs, diaphragm, abdominal wall) which give motor power to force out air in the lungs

The vibrator (vocal bands in the larynx) which forms the fundamental voice sound

The resonators (mouth, throat, nasal cavities) which amplify the tone and affect the voice quality

The articulators (tongue, lips, teeth, hard palate, soft palate) which cut the voice stream into words.

In teaching standard speech production the teacher follows a set of guidelines as he:

1. Proceeds from sounds correctly produced to those that are misarticulated. A pupil may pronounce the *f* sound correctly in the word *half* but he may use the *f* sound for *th* as in *souf* (south). The pupil must be made aware of this substitution of sounds. He must learn to hear the sound accurately as well as to read the written symbol correctly. The sound is referred to as "f" not "ef."
2. Introduces the sound in one position at a time – beginning, end, or middle of a word. If the sound is incorrectly produced, he teaches the sound in this order – initial, final, medial position.
3. Analyzes the role of the articulators (tongue, lips, teeth, jaw) in producing/articulating the sound: What does your tongue do when you make the sound? How are your lips shaped? What do your teeth do? How does your jaw move? Is the sound voiced or unvoiced?
4. Uses a multi-sensory approach in which the pupil:
    a. Sees the sound made – Looks into a mirror; watches the teacher.
    b. Feels the sound made – Touches the voice box; holds his hand in front of his mouth to feel the air.
    c. Hears the sound made by listening to:
        The teacher make the sound
        Classmates make the sound
        Own production of sound on tape recorder
        Own production of sound in continuous speech.
    d. Practices the correct production of the sound in:
        Isolation and words, phrases, continuous speech
        Nonsense-syllable words – stip, trag, woop. (Since incorrect patterns have not been established in these "words," the expectation for correction is increased.)

Suggested Activities for Correction of Speech Faults

Correct Production of Sounds

THE TEACHER	*THE PUPILS*
Selects for correction the distortion of front vowel sounds:	Are aware that many of them mispronounce the sound.
a as in man *ee* as in meet *i* as in pin *e* as in pen	
Begins with *a* (æ)	
Reads to class a familiar selection containing problem sound. Alerts class to listen for sounds of æ which he deliberately mispronounces	Know what they are to listen for.

THE TEACHER — *THE PUPILS*

IN PRAISE OF JOHNNY APPLESEED[50]

A boy
Blew west
And with prayers and incantations
And with Yankee Doodle Dandy
Crossed the Appalachians
And it was young John Chapman
Then
"Johnny Appleseed."
Chief of the Fastnesses dappled and vast
In a pack on his back
In a deerhide sack
The beautiful orchards of the past

THE TEACHER	THE PUPILS
Calls on pupils to recall words mispronounced. Helps to refresh pupils' recall. Rereads lines, if necessary.	Identify words mispronounced. List words on board: *and, incantation, dandy, Appalachian, Chapman, Appleseed, fastnesses, dappled, vast, pack, back, sack, past.*
Asks pupils: Which sound was mispronounced? How should it have been pronounced?	Identify sound of short *a* (æ). Some pupils try to pronounce sound correctly in these words. Other pupils evaluate the production of the sound.
Selects as "key word" one containing the sound which no one mispronounces (hat, cat, pack, back).	Repeat words after the teacher.
Isolates sound *a* (hat); calls on pupils to watch his lips. Says the word correctly/incorrectly. Calls on pupils to raise hands, when sounded correctly.	Analyze the shape of lips in producing the sound. Observe that tongue is low in front of mouth. Identify correct production.
Writes or displays pairs of words in one of which the sound is usually made correctly, in the other incorrectly.	Repeat words after the teacher. Transfer correct pronunciation of: *cat, pat, hat* to *can, pan, hand.*

Col. 1	*Col. 2*
cat	rat
pat	hat
rat	rash
hat	ran

Leads pupils to say words in pairs. Continues with Col. 2 only.	Volunteer to say Col. 2 words; others in group evaluate pupil's ability to repeat correct sound in Col. 2 words.
Plays a game in which two teams, A and B, compete – a member of the A team calls out a word from Col. 2; his opposite on the B team uses the word in a sentence. Other members of the team listen attentively to decide whether word has been pronounced accurately.	Enjoy the game spirit as they practice correct production. Set up rules: Teams alternate in calling a word and using it in a sentence. Score is made only for correct production of the sound. Incorrect pronunciation gives score to other side.
Plays "I Am Thinking of a Word." Leads pupils to set up rules. Pupil who guesses a word and pronounces it correctly joins team in place of pupil who gave clue. If either pupil mispronounces a word, he joins a group which practices the sound with a	Form group: one member selects a word from Col. 2; whispers it to the teacher; gives the class a clue in a sentence, "I am thinking of a word that tells what you do to a suitcase." A pupil responds in

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50. Vachel Lindsay, *Johnny Appleseed and Other Poems* (New York: Macmillan, 1928). Reprinted by permission.

THE TEACHER	*THE PUPILS*
pupil leader or listens to a taped recording of the words with the problem sound. Whenever a pupil makes an error, he should return to the "key word," repeat the key word followed by the error word and other words in the list.	a sentence, "Are you thinking of the word *pack*?" The response is given in the form of a sentence, "Yes, I am thinking of the word *pack*."
Involves pupils in using Col. 2 words in interesting sentences.	Compose sentences orally. (Other pupils listen for content and correct sound production of æ.)
Composes a rhyme using the problem sound: As fast as you can say Jack Sprat, we can have a rabbit in this hat.	Enjoy the teacher's rhyme. Recognize the correct production of the sound in the words.
Encourages pupils to compose their own rhymes.	Follow the teacher's pattern: The cat and the rat Jumped into a hat.
Follows with rhymes that have more probability of error: I once knew a man A very happy man Always glad Never sad And never, never mad!	Recite rhyme in unison. Then individually. (Classmates check pronunciation.)
Continues with correction of *ee* as in meet, eat, machine, candy.	Know the sound of *ee* is spelled in many ways. (See spelling p. 280.)
Plans an imaginary shopping trip to "Bea's Busy Bee" which is an unusual shop because the names of all its merchandise have the sound of *ee*.	Like the play on sounds in the shop's name.
Explains that Bea will sell only to customers who pronounce the sound accurately. Illustrates this by having pupils use *meat* and *mitt* in sentences.	Become aware of confusion in meaning that arises from mispronunciation, e.g., In shopping for his mother a child may ask for a pound of *mitt* when he means a pound of *meat*.
Guides the pupils to analyze the production of the sound.	Observe the teacher or each other making the sound of *ee* and note that lips are smiling and tongue is behind the bottom teeth.
Involves pupils in listing a series of paired words containing the *ee* sound and the *i* sound. Writes words in proper column.	Use each of the paired words in a sentence. Isolates the words for teacher recording. peep – pip peek – pick leap – lip seek – sick seep – sip beat – bit deed – did feel – fill Practice saying the words with *ee* sound.
Explains and starts the game for which he has prepared a pack of word cards with the *ee* sound – meat, cheese, sheepskin jacket, steam iron, beets, cream, beans, peeks. Introduces dialogue.	Understand that storekeeper's merchandise is listed on individual cards which he will hand to a customer who is looking for a gift.

THE TEACHER	*THE PUPILS*
	Customer: I would like to buy a gift. Storekeeper: Here is a ____________. (Storekeeper tries to persuade customer to buy; customer asks questions until sale is completed.
Guides evaluation of pupils' pronunciation and dialogue.	Listen to pupils who are role-playing. Comment on their respective roles and their correct (incorrect) sound production.
Suggests an extension of the game to role-play the giving and receiving of a present; the returning of the gift to the storekeeper.	Have additional practice in producing the problem sound.
Continues with the production of the vowels *i* and *e*.	Recognize the distinction between the sound of *i* as in *pin* and the sound of *e* as in *pen*.
Reviews the sound of *i* by presenting orally a series of words with the sound of *i*: bit, rid, hid, fill, pin, busy, women. Asks pupils to repeat words after him and to be conscious of what the tongue and lips are doing.	Listen to the words; identify the sound of *i* in all of them. Analyze that sound is made high in the front part of mouth.
Varies practice by presenting a series of words, some of which include the *i* sound some of which don't. (Gives examples.)	Listen to identify the words containing the *i* sound; write them down for ready recall.
Continues with saying words that have the *i* sound and the *e* sound. *Col. 1* *Col. 2* slipped slept knit net bitter better chick check sickened second	Repeat the paired words after the teacher. *Col. 1* *Col. 2* din den him hem Jim gem mint meant pin pen
Provides for individual word practice through gam of "Word Toss."	Form groups; select a leader who calls on each pupil in group to select a word from Col. 1 or Col. 2, and toss the selected word to another pupil who catches word if he can identify to which column the word belongs.
Initiates the game of "Let's Go Fish" for words with the sound of *i*.	Prepare paper cutouts of fish, using paper fastener for an eye, a number on one side, and an *i* word on the other. Make a fishing rod from a pointer or pencil to which a magnet or a string is attached. The fishing pond is a basket or shoebox.
Involves only pupils who have trouble recognizing and producing the sound of *i*.	Form two teams A and B which alternate in fishing. A pupil reads the word (fish) caught and uses it in a sentence. Both teams listen to evaluate the correct pronunciation. If said incorrectly, pupil returns fish to pond. The other team begins to fish. The score for each team is the sum of numbers on each fish. The team with most points wins. Recall (from previous grades) details of "Go Fish" game.
Introduces the sound analogs – voiced and unvoiced pairs – *t* and *d*.	Sharpen their ability to distinguish between minimal pairs of voiced and unvoiced sounds in words.

THE TEACHER	*THE PUPILS*
Presents minimal pairs of words with *t* and *d*: tot - dot tip - dip tense - dense	Hear the differences between the words; recognize *t* and *d*.
Asks pupils to place fingers on their larynxes to feel vibrations as they repeat the word pairs.	Place fingers as directed. Say words. Become consciously aware that sounding *t* produces no vibration, sounding *d* does produce vibrations.
Guides further analysis of the production of *t* and *d*: Where do you place your tongue as you say *t* and *d*?	Recognize that for both sounds: they touch their upper gum, not their teeth, with tip of their tongue and then take their tongues away suddenly to let out a puff of air.
How does the sound of *t* differ from the sound *d*? (Suggests that pupils blow air against back of their hands to note difference in feeling as they say *t* and *d*.)	Analyze saying *t*: puff of air sounds like the whispered tick of a clock: saying *d*: puff of air is more like an exploding sound which they feel. Hear and feel the difference between *t* and *d*.
Selects for correction the substitution of consonants: *d* is frequently substituted for *t*.	Try to overcome tendency to substitute one consonant for another.
Refers to speech analysis of class to group pupils who pronounce *t* as *d*, and who need practice with *t* sound.	Are aware of their specific speech needs.
Gives a series of monosyllabic words that end with *t* (ate, it, met).	Write the words.
Calls on pupils to form three or more new meaningful words by affixing a different initial and/or final phoneme to the base word. (Object is to compile a long list with *t* sound.)	Form words, e.g., *ate, date, late, later, fate, fated, grate.* (Each pupil reads his list to other members of group who are assigned to listen for words that are mispronounced, not real words, or repetitions. No duplications in final listing.)
Writes word list on board; checks those mispronounced by pupils.	
Asks pupils to listen for sound of *t* as he pronounces the words: late, later – lad(d)er.	Listen purposefully. Repeat the words after the teacher, consciously trying to sound *t*.
Discusses whether adding letters to a word changes sound of *t*.	Understand that *t* sound must stay in word when another syllable is added.
Extends practice by saying words in which *d* sound is often substituted for the *t*: ci*t*y, pre*tt*y, par*t*y, congra*t*ulations.	Volunteer to say the words; use them in sentences. (Others in group evaluate production of sound in an isolated word and in a sentence.)
Provides opportunity for pupils to listen to taped recordings and to record their own speech.	Are able to recognize errors as they occur in their own speech. May make sounds correctly in isolation (with exception of *t*) and use them correctly in certain situations.
Is aware of pupils (usually learning English as a second language) who confuse *b* and *v*, and *f* and θ (voiceless th). Acoustically there is a similarity between *b* and *v* as well as the *f* and θ.	Confuse *b*–*v* in the medial position as: ne*b*er, ele*b*en, ri*b*er. Substitute *f*–θ in medial and final positions. In initial position mispronounce θ as *t* or *d*.
Provides a variety of activities to sharpen pupils' auditory acuity.	Hear consciously the difference between *b* and *v*, and *f* and θ:

THE TEACHER	THE PUPILS
Guides pupils to analyze spelling errors to discover whether incorrect pronunciation of *v* as *b* is causing misspelling: ***village*** is spelled ***billage*** ***valentine*** is spelled ***balentine*** ***vegetable*** is spelled ***begetable.***	Find that pronunciation of a word and its spelling are closely related in their minds. Realize that correct pronunciation will affect their spelling and make it more accurate.
Reviews production of *b* and *v.* Makes the sounds as pupils watch.	Recall that in pronouncing: *b:* lips are held together air explodes through lips voice is sounded *v:* upper teeth rest on lower lip air explodes voice is used *f:* upper teeth rest on upper lip air explodes voice is not sounded θ: tonguetip held lightly between teeth air is blown out softly voice is not sounded
Calls on pupils.	Practice sounds briefly, in isolation; feel the air, the articulators, the vibrations. (Use mirror to see the position of tongue and lips.)
Uses the sounds in nonsense syllables: ah - v - ah aθ oθ e - v-- e eθ oo th i - v - i o iθ oθ o o oθ o e eθ e iθ i	Listen carefully. Repeat the nonsense syllables correctly.
Asks pupils to make up list of words (real and nonsense) which contain the sounds *v, b,* θ.	Contribute words for chalkboard listing.
Writes at pupil dictation: north ober bath raber toof never noth sof	Say the word; spell it as they ***hear*** the sounds of the letters.
Discusses whether words are real or nonsensical.	Identify real words; check spelling in dictionary or spelling list.
Dictates familiar words containing problem sounds; uses each word in a sentence. never eleven path toothbrush seven river teeth bathtub cover living south north	Listen carefully. Write words on paper; spell what they ***hear*** the teacher say. Compare spelling on their papers with that on board; decide which is correct. Check especially spelling of the problem sound.
Repeats words; calls on pupils to write words on board.	Realize importance of ear training for accurate sound recognition.

THE TEACHER	*THE PUPILS*
Introduces game of "Let's Build a Sound Story" in which aim is to develop a story, using as many words with the problem sound as possible.	Enjoy adding incidents to a story. Have fun trying to think of appropriate words with the problem sound.
Begins the story, giving the characters names with the problem sound – Vera, Victor, Theda, Rover; in expanding incidents, uses words with the sounds – both, thud, earth, growth, sixth, fifth, thump, thug, stove, cove, done, vote, robe, hive, dive, vendor.	Build plausible and nonsensical incidents. Have practice in listening to the production of the sound, evaluating its correctness, and saying it themselves.

CORRECT PRODUCTION OF ŋ (ING)

Identifies from class analysis of speech those pupils who mispronounce the ŋ (ing) sound. (They drop the *g* or add a *k* or *g* sound.) Forms a group to receive direct instruction.	Are aware of speech faults. Are motivated to improve their speech patterns.
Utilizes interest in pantomime. (See Creative Dramatics, p. 173.) Calls on pupils to pantomime a very simple action – run, skip, hop, skip, dance, talk, sing.	Enjoy performing.
Asks group to identify the action, using the formula: (Name) was (singing).	Observe classmate's pantomime. Identify the action. May mispronounce the *ing* sound as *n*.
Calls attention to pronunciation of ŋ as an *n*: jumpin jumping skippin skipping dancin dancing or ŋ as ŋg: singing- siŋging instead of siŋiŋ	Listen and identify words in which ŋ was said correctly. Have two slips of paper – one blue, one red. Hold up the red when they hear ŋ, blue for *n*.
Asks pupils to identify each sound as he pronounces words.	
Guides pupils to analyze the production of ŋ as *n*.	Say the sound. Become consciously aware that they place the tonguetip against the upper gum ridge. Tongue remains in place as air is sent out through the nose. Listen attentively.
Continues with sound of *ng* (ŋ).	
Reads words, producing the sound correctly: sang lung tongue young strung long reading running morning cling	
Explains that he made the sound with back of his tongue bunched up to touch the soft palate (back of roof of mouth) as he sent out air through his nose.	Understand how sound is made; practice holding tongue in this position and expelling breath through the nose.
Presents symbol ŋ for *ng*.	Understand that the sound for letters is neither an *n* nor a *g* but an ŋ.
Rereads words, one at a time.	
Asks pupils to repeat each after him.	Echo words in unison. Try to make the sound correctly.

THE TEACHER	THE PUPILS
Calls on pupils to select one word and use it in a sentence.	Choose a word; say it; use it in a sentence that others will enjoy –*The Rolling Stones is a swinging, singing group.*
Asks other group members to listen attentively as each pupil uses a different word.	Accept evaluation of their peers. If they have produced the sound incorrectly, are willing to try again with conscious awareness of pressing back of tongue against the soft palate.
	Record their practice; play tape for teacher and classmates.

CORRECTING THE DROPPING (OMISSION) OF FINAL CONSONANTS.

The careless speaker tends to drop final consonants. In continuous speech he says: kep for ke*pt*, nex for ne*xt*, fif for fif*th*, fi dollar for fi*ve* dollars. To correct this habit and to develop a sensitivity to correct speech production, the pupil needs training in accurate and careful listening to final phonemes.

THE TEACHER	THE PUPILS
Reviews the production of consonant blends in beginning, medial, and final position.	Understand that consonant blends are two or three sounds joined together and found in any position (beginning, middle, end) of the word.
Writes a list of words on the board; pronounces them correctly. Calls on pupils to echo the words; identify the blends.	Repeat the words. Underline the blends in the words; identify the separate letters that are combined.

*sl*ap	s - l	ba*thr*obe	th - r
*st*op	s - t	pi*ct*ure	c - t
ca*st*	s - t	inte*nd*	n - t
*pl*ay	p - l	pla*nk*	n - k
*gr*ab	g - r	wa*sp*	s - p
ri*sk*y	s - k	a*nt*	n - t

THE TEACHER	THE PUPILS
	Compose sentences.
Writes on board words such as past, next, kept. Calls on pupils to use each one in a meaningful sentence. Listens carefully to check whether mispronunciation changes the meaning of the sentence: The girls next in line will go past the food table.	May pronounce: past as pass next as necks kept as kep
Calls this to attention of pupils.	Realize that omitting a final consonant can change the meaning of what they say.
Provides many brief activities to sharpen awareness of final consonant blends.	Develop a sensitivity to the endings of words.
Extends practice to words ending with a single consonant: fi*ve* dollars. Asks questions in which the answer has to be five dollars.	May have habit of saying "fi dollar." Write out answer – realize tendency to drop the *ve* and also *s*.

STRONG AND WEAK FORMS

The nonstandard speaker will, if properly motivated, sometimes over-compensate in a desire to speak correctly. Too often he will give equal weight to all words in both speaking and oral reading activities. This stress brings about a monotonous delivery which is meaningless and boring to the listener.

THE TEACHER	*THE PUPILS*
Groups pupils who need training in the recognition of strong forms which are to be emphasized and weak forms which are never stressed.	Learn to give meaning to their oral expression by use of phrasing that emphasizes only important words.
Presents a series of simple sentences on the board or overhead projector: Juan plays ball. Carmen served lunch. Calls on half of pupils to read the sentences in unison.	Read the sentences silently. Form two groups. One group listens to word stress as the other group says the sentences.
Discusses which words were stressed; brings out that *all* words in these sentences were important and had equal stress.	Become aware that in some sentences all words may be read (said) with equal force if each word is needed to convey the thought. (Oral reading should express ideas naturally.)
Asks pupils to round out the thought by telling *where, with whom, when, how.*	Enjoy adding a word or phrase to the sentence, e.g., *in the schoolyard, after school, in the park, in the afternoon, to her father, at noontime, to the family.*
Writes the sentences on the board: Juan plays ball in the schoolyard. Carmen served lunch to the family.	Read the sentences silently. One group reads to the other. Individual pupils read to a partner.
Marks the sentences to indicate stress and phrasing: Juan plays ball in the schoolyard. Carmen served lunch to the family.	Understand that the stress marks help them to identify which words to emphasize and which words not to stress; the phrase marks help them to identify which words to put together.
Reads the sentences, pointing to phrases: in the schoolyard to the family	Listen attentively.
Rereads the sentences asking pupils to clap out rhythm of the sentences – using a hard clap to signify stressed syllables, soft, soft claps to indicate unstressed syllables.	Clap out the rhythm of the sentences.
Continues with other phrases: to the store, bread 'n butter, cup 'n saucer, in the dark.	
Suggests that pupils "shadow speech" (lip movement) as they clap out the stress and phrasing.	Enjoy "shadow speech" and clapping out the stress. Follow this by reading the sentences with correct rhythm but without clapping.
Provides copies of brief reading selections with stress and phrase limits marked.	Form small groups in which each pupil reads a few lines to the other members who listen to decide whether words were read with appropriate stress. Understand that they are to apply the concepts of phrasing and stress to all reading activities.
Listens to recording and guides pupil to evaluate speech.	Tape record readings of selected passages.

AUDIBILITY

Many pupils are habitually inaudible when they participate orally in class activities. In many cases their inability to be heard stems from their poor self-image and general lack of confidence. It is important, therefore, for the teacher to praise, whenever possible, the contributions of these pupils so that they begin to develop a sense of security within themselves and a feeling of acceptance by their peers and teachers.

THE TEACHER	*THE PUPILS*
Creates a classroom attitude of interest in the responsible remarks of all pupils.	Know that their sincere contributions and speculations will be listened to and considered.
Makes use of ongoing class activities to develop pupil recognition of the need for an audible voice.	Are aware of their responsibility to be audible in various situations.
Assigns to a group the reading of a story to younger children or of a play to their classmates.	Select suitable material. Read material silently. Practice reading parts of material aloud to get proper intonation and volume sufficient for small-or large-group presentation. Are effective when they read a story to first and second graders or a play to their classmates.
Pairs pupils for oral reading to each other.	Learn to read in a low but audible voice; can be heard by partner but not loud enough to disturb others in the class.
Sets up a creative dramatics situation in which some members of a family are watching a TV newscast while others are engaged in a variety of activities.	Form two groups – one to assume the role of the family; one to role play news reporters. (Use an easel, chalkboard or front of desk as TV screen; make a cardboard volume knob with arrows for loud and soft.)
Suggests that members of family group complain about the voices of the TV actors.	Comment: I can't hear the news; make it louder. I'm trying to do my homework; lower the TV. (The TV actors must alter their voices as a member of the family turns the knob to loud or soft.)
Discusses how TV actors made their voices louder.	Have many suggestions: Took deeper breaths to get more voice. Opened mouths wider. Let their jaws drop. Spoke to person farthest away.
Continues with discussion of how all pupils can improve voice volume.	Practice breathing in deeply but quickly; breathe out very slowly, holding the letter *s* and saying it so lightly that it can scarcely be heard.
Describes exercises and activities to be carried out by all pupils in the group to improve audibility.	Do some exercises for the larynx and lower jaw. Play "Word Toss" in which pupils on a team standing in one part (front, middle, rear, corner) of the room toss a word (as one tosses a ball) to pupils on a team standing in another part of the room. If a word is not said loudly enough, it does not reach the other team. Follow visual clues to volume by reading numbers on the board and adjusting the volume of their voices to the size of the number. 123456 123456 123456

THE TEACHER	*THE PUPILS*
	Follow visual clues to volume by substituting words for numbers: I saw JUAN in the lunchroom. I saw JUAN in the LUNCHROOM. I saw JUAN in the LUNCHROOM.
Distributes slips of paper containing statements which are to be read with varying degrees of volume: Please be seated. I dare you to deny this. You'd better be home early. Bob is my best friend.	Read the statements. Discuss how changes in volume change the mood expressed..
Suggests role-playing situations with a contrast in volume:	Alter volume as required.
Prepare a surprise party for a pupil in class.	Converse normally in preparing party. Whisper or speak softly just before "guest" arrives; shout "Surprise" upon guest's arrival.
Approach a library with a friend; enter and browse.	Converse normally before entering the library; speak in muted tones during browsing time.
VOCAL VARIETY Guides pupils to experiment with vocal techniques to achieve an appropriate relationship between meaning and intonation.	Understand that they can vary the stress on words in a sentence to suggest moods, feelings, impressions, and meanings.
Shows large picture of people displaying strong emotions. Elicits individual interpretations of what the person might have said or be saying.	Observe the facial expressions, gestures, and posture of the people. Compose imaginary remarks for single pictures. Pair pictures and compose an imaginative dialog between the two persons.
Selects some of the sentences; writes them on board. Calls on several pupils to read the same sentence but each one is to indicate a different emotion.[51]	Read all the sentences silently. Plan how many interpretations each can have.
Helps pupils to recognize that these are three different sentences despite the fact that the words, their meaning, and their order within the sentence are the same. Brings out the significance of stress as a clue to meaning and the need to listen attentively.	Read a sentence. Ask other pupils to interpret their meaning: I DON'T like him. (You may like him, but I don't.) I don't LIKE him. (I may not be quite sure how I feel about him but I know I don't like him. The listener can expect descriptive details, qualifying phrases and/or reasons.) I don't like HIM. (I may like a number of other people, but I don't like him.)
Uses the term "intonation" to indicate speaker's stress, pause, pitch.	Become more sensitive to intonation patterns and their effect on meaning.

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[51] The State Education Department, *English Language Arts Listening and Speaking K-12* (Albany, New York, 1969.)

APPENDIX

Background Information in Language[52]

The History of the English Language

Until recently, teachers have concentrated on teaching students the "rules" that govern our speech and writing. Under the new approach to English grammar, teachers attempt to *describe* the workings of our language. This new emphasis on description makes the idea of "correctness" less important than it has been in the past; instead of emphasizing conformity to a single standard, linguists and English teachers are now investigating many ways in which a single idea can be communicated. Emphasis on the *variety* of the English language leads almost inevitably to questions about the *history* of the language – such questions as the origin of words, the dialects of the language, levels of usage, and so forth. The study of the history of our language is very interesting in itself because it is so closely related to the cultural history of our society; in addition, the history of the language makes grammatical studies more meaningful because it illustrates how our vocabulary and grammar came into being. (See bibliographic entry for *Our Language* by Eloise Lambert, a history of the English language for children.)

THE INDO–EUROPEAN LANGUAGE FAMILY

English is a member of the large Indo-European family of languages. Indo-European is the ancestor of most of the languages of the western world – in fact, about one-half of the people in the world speak a language derived from Indo-European.

The homeland of the Indo-European language seems to have been in the area of three rivers – the Elbe and Oder Rivers in Germany and the Vistula River in Poland. Living conditions in that area were poor because Ice Age glaciers had stripped the land of its good soil. Hence, the inhabitants of the area were forced to move around in search of better land. As the people emigrated from their homeland, the Indo-European "parent language" developed into several regional dialects. These dialects, in turn, developed into a group of closely related languages. These languages are (1) Indian, (2) Iranian, (3) Armenian, (4) Albanian, (5) Balto-Slavonic, (6) Helenic, (7) Italic, (8) Celtic, and (9) Teutonic (German). English is a branch of the Teutonic group of languages. (The other present-day languages which have descended from each of these branches are listed in Webster's *New International Dictionary*, 2nd edition, p. lxxxii.)[53]

THE THREE PERIODS OF THE ENGLISH LANGUAGE

The history of the English language is divided into three periods. The first period is called the Anglo-Saxon or Old English period, and it dates from 450 A.D. to about 1100 A.D. The second, or Middle English period, dates from 1100 to about 1500. And the third, or Modern English, period extends from 1500 to the present. The two primary bases for this division are the relative number of inflectional endings words have in the language and the relative number of dialects in the language. During the first period (dating roughly from the Teutonic invasions to the Norman conquest), nouns, verbs, and adjectives were highly inflected, and the English language comprised four main dialects and many lesser dialects. The second period (dating from the Norman conquest to what is commonly called the beginning of the Renaissance in England) saw the disappearance of many of these inflectional endings and some standardization of the language. In the third period (from the Renaissance to the present time), most of the inflectional endings of English words were dropped altogether, and although several dialects still remained, the language attained a high degree of standardization.[54]

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[52] This section on background in literature and language is based on curriculum material developed at the Nebraska Curriculum Development Center, the University of Nebraska, Lincoln (Lincoln: University of Nebraska Press, 1966.) Reprinted by permission.

[53] Franklin Folsom, *The Language Book* (New York: Grosset & Dunlap, 1963), pp. 99-102.

Before 450 A.D., England was called Britain and its inhabitants were called Britons. The language spoken then was not English, but Celtic, another branch of the Indo-European language family. It is interesting to note that Celtic is still spoken today by certain groups of Welsh and Irish people.

The Roman Conquest

In the year 55 B.C., Julius Caesar proposed to invade and perhaps even to conquer Britain. His first attempts were not successful, for the Britons (or Celts) were a strong and courageous people. In 43 A.D. however, the Roman emperor Claudius took over the task of conquering Britain, and this time the Roman armies were successful. Within several years nearly all of what is now England was under Roman rule and remained so for almost 400 years during which time the Romans introduced Christianity to the Celtic inhabitants of Britain. Evidence of the long period of Roman rule can still be seen in the English highway system; and some of the baths built by the Romans almost 2000 years ago are still in existence. Such sights as these testify to the powerful and long-lasting influence which the Romans exerted upon the land and culture of Britain. Ironically, the Roman influence upon the language of the Britons was less permanent.

Latin did not replace the Celtic language spoken by the people of Britain, but it seems to have been used to some extent by the upper classes in the cities. One of the few Latin words that has survived is *castra*, which means *camp*. It can be seen in the British place-names ending in *-chester*, *-caster*, or *-cester*. Another Latin word thought to belong to this period is *portus*, meaning *harbor*, *gate*, or *town*. Many words centering about cooking seem to have come from the Latin. In general, most of the words borrowed from the Latin were of a practical rather than an abstract nature.

The Period of Old English

A more significant and far-reaching event than the Roman conquest of Britain was the Teutonic invasion which began in 449 A.D. and resulted in the founding of the English nation and language. Troubles on the continent had forced the withdrawal of Roman troops quite early in the fifth century, and nearly 50 years later Britain was invaded for the second time – this time by the pagan tribes called Angles, Saxons, and Jutes. These tribes, especially the Saxons, had been threatening Britain even during the Roman rule, but now, in the absence of the protective Roman armies, the Celts were defenseless against these northern invaders.

Written documents dating as far back as the year 700 A.D. give us clues about the development of the names *England* and *English*. Early Latin writers referred to the Teutonic invaders as *Saxones;* but later the terms *Angli* and *Anglia* became the popular names for the Teutonic tribes. By 1000 A.D. Angle-land had developed into *Engla-land*. Curiously, the language of these tribes was always referred to as *Englisc*.

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[54] An inflection is a change in a word – usually in the last syllable – to show its grammatical function. Inflections are used to indicate case, number, gender, voice, mood and tone. Latin, Russian and other languages have complicated inflectional systems, but English today has only a few inflections remaining.

Although only about 15% of the Anglo-Saxon vocabulary has been incorporated into Modern English, those Anglo-Saxon words which survived constitute the everyday words that we use most frequently. Most of our prepositions, pronouns, auxiliaries, and conjunctions are of Anglo-Saxon origin; and many of the words we use in speaking of the practical necessities of life – goods, house, family – come from the Angles and Saxons. The following list shows but a few of our "modernized" Anglo-Saxon words:

man	(mann)	house	(hus)	cow	(cu)	this	(thes)
wife	(wif)	barn	(berern)	horse	(hors)	than	(thanne)
child	(cild)	ship	(scip)	fowl	(fugol)	there	(ther)
eat	(etan)	good	(god)	over	(ofer)		
drink	(drincan)	strong	(strang)	out	(ut)		
live	(lifian)	loud	(hlud)	on	(on)		

A considerable number of literary works have survived from the Old English period, among them the well-known *Beowulf* and Bede's *Ecclesiastical History*.

The Period of Middle English

We have seen how the early English language was shaped and enlarged by the invasions of foreign cultures. The second great "period" in the history of the language was also initiated by an invasion. The Norman invasion of 1066 exerted perhaps the most significant and long-lasting influence on the English language. The number of French words absorbed into the language during the period of Middle English exceeded the number of words borrowed from the Angles, Saxons, and Jutes during the early English period. But in addition to enlarging the *vocabulary* and altering the *grammar* of the English people, the Norman conquest had the effect of greatly influencing the *culture* of the English people, especially in the affairs of church and state.

Normandy was located across the channel from England in the area surrounding the Seine River. Normandy (so-called because of the tribes of raiding "north-men" who had settled there in the 9th and 10th centuries) was a powerful country; the pagan hardiness of the Norsemen had combined with the legal and military shrewdness of the native Frenchmen to produce a vigorous and progressive culture. In addition, the Norsemen had adopted the Christian religion and the Old French language of the native inhabitants, so that the Norman culture was not only refined but unified.

Across the channel, England herself was becoming a more unified country. The Scandinavian tribes who had invaded England in the eighth and ninth centuries had been absorbed into the Anglo-Saxon culture of England. However, one result of the Scandinavian invasion had been the exiling of the English king, Aethelred, to Normandy. Aethelred's son, Edward, thus grew up in Normandy and learned the ways of the French.

In 1042, Edward returned to England and became king, bringing with him many of the French customs he had learned during his stay in Normandy. In 1066, Edward (called by historians of the time "Edward the Confessor") died childless; he was succeeded by Harold, eldest son of an influential English earl. His succession was challenged by William of Normandy, who was second cousin of the late Edward and had hoped to take advantage of Edward's Norman leanings and become the next king of England. Angered and insulted by Harold's succession, William determined to conquer England. At the famous Battle of Hastings, the forces of William the Conqueror defeated the forces of King Harold of England. On Christmas Day, 1066, William became the new king of England.

The higly "civilized" Normans had an immediate influence in English political affairs. French became the language of the upper classes and was used almost exclusively in the fields of politics and diplomacy.

Latin continued to be used in ecclesiastical and scholarly matters; and Old English continued as the spoken language of the common people. In fact, the English language almost ceased to be a written language at all; and because it was no longer carefully set down by scribes and scholars, it lost much of its grammatical refinement. For example, the intricate inflectional endings of many Old English words became glossed over in common speech, and many were eventually lost altogether.[55]

Evidence of the French influence upon the language can be readily seen in the etymologies of our present-day legal, ecclesiastical, military, and cultural vocabulary. *Government, theology, army, attorney, fashion, recreation, art, sculpture, geometry,* and *medicine* are but a few of the important words which entered the English language from the French during the years following the Norman conquest.

Gradually, during the 13th and 14th centuries, English regained its status as "the" language of England. Hostility with France grew and culminated in the Hundred Years' War. The rise of the middle class in England helped restore English to a position of greater prestige. In the 14th century, the English language seems to have penetrated all levels of society; it became once again a written, as well as spoken, language. In 1362, English displaced French as the language of the law courts; and by the end of the 14th century, English was once more used in the schools.

The changes which occurred in the English language during the Middle English period are reflected in the literature of the period. The works of Chaucer, Langland, and Wycliffe, for example, are evidence of the 14th century ascendancy of the English language; they also reveal the influence of the French language upon English, and the influence of French literature upon the English writers.

The Period of Modern English

No single event can be said to be responsible for the changes occurring in the English language during the third and last period of its history. Among the many forces which have shaped our language since 1500 are the invention of the printing press, the intellectual exchanges taking place all over Europe during the Renaissance, the progress of literacy, and the growth of what we now call "social consciousness."

In the late 15th century, the printing process employing moveable type was introduced into England. The ease and speed with which books could then be printed greatly increased their production and distribution. This factor, along with increased communication with the continental European countries, brought a great many new ideas into England. Thus, people of both upper and middle class England came into contact with foreign languages and new ideas. As one might expect, widespread borrowing took place, and the English language during the early Renaissance went through a rather chaotic but exciting period. Changes in grammar were not as extreme as in the Middle English period, but changes and additions in vocabulary were extensive. The system of pronunciation changed radically. A change occurred in the pronunciation of vowels (known as "The Great Vowel Shift") and by the eighteenth century most of the "long" vowels had come to be pronounced higher in the mouth, as they are today. Thus, a word such as *name*, pronounced [na:me] in Middle English, came to be pronounced [neym].

Spelling suffered from these changes in pronunciation, for the written symbols for sounds did not change at the same rate that the pronunciation did. Many of our present-day spelling difficulties are traceable to this divorce between sounds and written symbols. In Renaissance England, it was common to find several different spellings of the same word in the course of a few pages of a single essay. Spelling was left largely to individual taste or whim.

The printing process also had an influence on the progress of education. In addition, the growth of foreign trade had created a prosperous merchant class which was in a position to afford an education. The number of schools increased considerably during this period.

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[55] For a more detailed account of the grammatical changes occurring in Middle English, see Albert C. Baugh, *A History of the English Language* (New York: Appleton-Century-Crofts, 1957), chapter 7.

The 18th and 19th centuries witnessed a movement to standardize the English language. Grammarians attempted to systematize the language, reform the spelling, and set forth standards of correctness in usage. Samuel Johnson's *Dictionary* was an influential force in this movement.

Although at the present time our language is still being enlarged (and at quite a rapid rate), English has become fairly standardized.

The vast number of nationalities represented in our American culture have made "American English" a good example of the ways in which foreign words are absorbed into a language.

UNPHONETIC SPELLING IN MODERN ENGLISH

In some languages spelling is a definite guide to pronunciation; this is not true of the modern English language. Though many of our words *are* spelled phonetically, a great many are not; for example, *though, through, plough, cough,* and *enough* all end with the same four letters, but those combinations are not pronounced the same in any two of the words.

We have seen that many English spelling difficulties are traceable to the Middle English period in which spelling became divorced from pronunciation. In the Old English period, when the written language was primarily the transcription of the spoken language, spelling had been purely phonetical; and as pronunciation gradually changed, spelling changed along with it. However, the invention of the printing press and the increased availability of books meant that the language was copied in part from written works and less frequently from the spoken language. Hence, during the Middle and Modern English periods, spelling often failed to keep up with the changes occurring in pronunciation.

Another factor which has created spelling difficulties is the influence of French and Latin. After the Norman conquest, Norman scribes frequently gave English words French spellings; for example, the Old English *hus* became *house*. Similarly, Latin scholars have "latinized" many English words; the word *doute* (which had entered English from the Old French) became *doubt*, from the Latin *dubito*.

Early in the Modern English period, many spelling changes were made in order to make handwriting more legible. For instance, the letter *u*, when written in juxtaposition with *m, n,* or *i* often resulted in ambiguity. One solution to this problem was to change the *u* to an *o;* our words *come*, and *love* are but a few which have undergone this type of change.

Another important reason for spelling difficulties in our language is the inadequacy of our alphabet. Our alphabet cannot indicate to us the difference between the initial sound in *this* and the initial sound in *thick*. Furthermore, our alphabet cannot distinguish between the long and the short vowels.

These are but a few of the more important reasons for our "unphonetic" system of spelling. For a more thorough discussion of the historical background of modern spelling, the teacher is urged to read Chapter VI of Otto Jespersen's *Essentials of English Grammar* (New York: Holt Publishing, 1933).

Dialect

Dialect is one of the most interesting aspects of language. Its seemingly endless variety reflects the imagination and ingenuity of its users; *dropout, lickety-split, flapjack, gollywog,* and *swashbuckler* reveal the ability of the English-speaking people to coin new words when either their current language or their memories fail them. A glance at the dialectal names for common weeds, plants, and animals on the North

American continent *jack-in-the-pulpit, pie-plant* [rhubarb], *stingin'-lizard* [scorpion] will demonstrate the clever and often poetic inventiveness of local groups of people. In addition, dialects can often help us understand the development of our language; certain communities, geographically isolated from the larger speech-community of which their inhabitants are members, cling to archaic forms of the "parent" language and thus give us clues about how our language was formerly used. The dialects of the hill people of the Southern Appalachians, for example, contain many words and grammatical structures that are virtually unchanged from the Elizabethan period in England.

In broad terms, a dialect may be defined as a pattern of speech which is used and understood by members of a sub-group within a large speech community. The term dialect is most often used to describe the speech pattern of a group of people who are *geographically* isolated from the larger speech community of which they are a part. However, linguists also speak of *social* dialects, sometimes called "levels of usage." Social dialects are not limited to narrow geographical areas but are related to the educational and social position of the speakers. The words *ain't* and *isn't*, for example, belong to two different social dialects. One type of social dialect is the occupational dialect, that pattern of speech which characterizes workers at various trades; the potter does not "make" a pot, he "throws" a pot on the wheel. Finally some linguists go so far as to divide the English language into a *spoken* and a *written* dialect. The written dialect (except in the representation of spoken dialogue) does not employ such colloquial forms as *hafta* and *gonna*, for example. In addition, written English employs some forms which spoken English usually does not: the appositive clause and the non-restrictive clause are used more frequently in writing than in speaking.

Dialects, like all languages, are systematic, adequate, and to a large extent predictable. In general, dialects differ from the main language in matters of pronunciation and vocabulary rather than in grammatical structure. The words *Mary*, *marry*, and *merry* are pronounced identically in the Upper Midwestern United States, but in New England each word is pronounced differently. The animal which Northerners call a *skunk*, Midwesterners might call a *woods-pussy* and Southerners might call a *pole-cat*. Although vocabulary and pronunciation may differ greatly from one community to another, sentence structure remains essentially the same in most English-speaking communities.

The study of dialect is fascinating indeed; but it has a further value and significance for the teacher. Because the American population is constantly "on the move," most teachers can count on having several students who come from other areas of the country and perhaps speak a dialect quite different from that of the local community. On the other hand, the teacher may take a job in an unfamiliar region of the United States and find the local idiom strange and enigmatic. Most of us use a great many local idioms in our speech and seldom stop to think that these words which are so familiar to us may be incomprehensible to someone from a different locale. Thus an understanding of dialect and its major forms is an important part of every teacher's training. The teacher who is familiar with the nature of dialects will understand that local dialects are quite *adequate* to describe the thoughts and experiences of their users. Most of us have probably never heard of the phrase, "gnat-ball," (a swarm of flying gnats), but Ozark people know very well the perils of encountering a "gnat-ball"; the term, though virtually unknown to people of other regions, fills an important position in the Ozark dialect. The teacher who does not understand the inherent *adequacy* of dialects may attempt to force students to abandon their native idiom and employ a more standard form of English – or perhaps even another dialect. Such coercion is unnecessary, and may even be psychologically damaging to the students. The teacher can successfully introduce variant dialectal vocabularies and pronunciations to the students, without implying that the students' dialect is "wrong." Children will be interested to learn that *polecat* is another word for the animal they call a *skunk*. By familiarizing the student with other dialects, the teacher succeeds in arousing the student's imagination and preparing him for the times when he will meet people from outside his own community. At the same time, the student is allowed to hold to his own dialect and to use it whenever the occasion demands. Only when the local dialect is obviously insufficient to describe materials being learned in the classroom should the teacher attempt to substitute new words for the local idioms, and then the change should be made with tact and enthusiasm rather than with an "iron hand."

In teaching children about dialects, the teacher can rely on such well-known children's literature as *Febold Feboldson*, and *Brighty of the Grand Canyon*. For further information about dialects in America, the elementary teacher should consult Jean Malmstrom and Annabel Ashley, *Dialects-U.S.A.*, available from the National Council of Teachers of English.

Usage and Style of Speaking

Usage in American English may be called a system of "dialects" that are social and educational rather than geographical. Linguists usually distinguish three "levels of usage," *formal, colloquial*, and *illiterate*. Formal usage comprises the vocabulary and grammar appropriate to a scholarly article (in writing) or a planned speech to an organized audience (in speech). Colloquial usage is that type of vocabulary and grammar found in a familiar letter or an ordinary conversation by a literate person. Colloquial usage is more appropriate to speech than to writing, but colloquial English is not necessarily "incorrect" English; nor should "colloquial" be confused with "localism," for "localism" refers to geographical rather than to social and educational dialects. Illiterate usage comprises that system of vocabulary, grammar, and pronunciation used by people who have had little or no conventional education.

Frequently, linguists disregard this threefold classification of English usage and divide usage into only two major categories – *standard* and *nonstandard*. Standard English usage, then, is that form of speech and writing normally used by literate people communicating with other literate people. Nonstandard English consists of those forms normally used by uneducated people. It is interesting to note that nonstandard English includes numerous forms that were once standard – for example, *he don't* and *she et* (for *she ate*). Its most noticeable spoken and written manifestations involve unorthodox forms of verbs in the past tense (e.g., *I says*); atypical placement and inflection of the objective and possessive pronouns *(me and my brother went; this book is ourn)*; and duplication or rearrangement of various elements in a sentence pattern ("My brother *he* likes fish," "I haven't *no* money," "I want that *there* book"). Many of these forms are known to the average user of standard English, and he can often employ them effectively in conversing with people who are more comfortable in the nonstandard dialect.

Nonstandard English, like all languages and dialects, is an adequate means of communication for its users. It is not, however, socially adequate in the schoolroom or in most of the cultural activities for which the American school prepares the pupils. The elementary school teacher who faces students who use some or all nonstandard patterns in speaking will be much better advised to suggest standard substitutes than to condemn existing practices. To the child, such condemnation may imply the teacher's rejection of his home and family environment and may suggest that he too should reject it. The more fruitful procedure is to persuade the students that they will find it useful to learn and practice the standard English forms.

As members of a particular social group, we accept a standard which governs our patterns of *usage*. As individuals, we are relatively free to choose the vocabulary, sentence structure, and pronunciation that we wish to use; the pattern that we choose is called our individual *style*. Whenever we make a choice between one way of saying something and another (perhaps equally adequate) way of saying the same thing, we are making a stylistic choice. We can exercise vocabularly choice (how pretty the blue sky is! how beautiful the azure heaven is!); we can expand the established pattern for greater precision (how beautiful the azure sky is *today, in the morning*, etc.); or we can substitute a new pattern (the blue sky is pretty), depending on what the writing or speaking situation demands of us. In this way we exercise language options which will make our communications more vivid, more precise, or more rhythmic.

THE NATURE OF LANGUAGE

One of the most interesting and exciting frontiers to be explored in the English language arts in the twentieth century is the frontier of language itself. Language, which has always been the "tool" for teachers, is now not only a tool but a field for exploration in its own right. Teachers now need to recognize the necessity of understanding the workings of the language they use in teaching; hence, there is need to discuss the nature, structure, and function of language.

Language is defined in various ways. John P. Hughes says that it is *"A system* of *arbitrary vocal symbols* by which *thought is conveyed* from one *human being* to another."[56] W. Nelson Francis defines language as *"an arbitrary system of articulated sounds* made use of by a *group of humans* as a *means of carrying on the affairs of their society."*[57] The two definitions are substantially alike and give a good idea of the concept of language as the term is employed by linguists. Language, then, is a system; it is arbitrary; it is human activity; it has for its purpose the communication of thought; and it manages this communication by agreed upon articulated vocal symbols.

By *system* we mean that language has a pattern; it consists not only of sounds, but also of an orderly arrangement of sounds.

By *arbitrary* we mean that the system of languge we use is without natural, necessary, or logical reason. For example, a horse is the same animal whether we use the English word *horse* or the French word *cheval* to communicate the idea. Note that "arbitrary" refers to the *choice* of *sounds* and the *meanings* which a particular society attaches to them; once this system of sounds and their meanings is established, and tacitly agreed upon by the members of the society, the *use* of the sounds is no longer arbitrary, but, instead, meaningful and to some extent predictable.

By saying that language is a *human activity*, we limit the term. We deny that animal communication is language. We understand that there can be communication outside the field of language. Animals may and undoubtedly do communicate through sounds, but their sounds are neither systematic nor arbitrary. They are instinctive and involuntary rather than selective. Since they do not represent choice, animal sounds are not language. By this same reasoning we may reaffirm that involuntary outcries of rage, pain, and joy are not examples of language. Not all sounds made by human beings are necessarily language.

The purpose of language is *communication of thought.* Human beings choose to utter certain patterned sounds that are purposeful, that will transfer thought from the speaker to the hearer. This is the principal way in which we carry on the affairs of daily living.

And, finally, languages manage this communication by *articulated* sounds (sometimes called *vocal symbols).* By using the organs of speech, man manipulates the arbitrary system of sound so that it communicates his thoughts to another person. These organs of speech have other, more primary purposes; but they have been adapted to produce sound, and through manipulation or articulation, to produce meaningful sounds.

A singular aspect of language as opposed to animal communication is the patterning and the *repatterning* of sounds possible to users of language. A human speaker of language can take a pattern and insert words into it to compose an utterance, the specific meaning of which has never before been formulated by him or heard by his audience. For instance, perhaps this speaker had often used a pattern, such as "I threw a coin out the window," or "We put his coat behind the door," but never before a certain moment had he said, "He watched the game through a knothole." This last, although it had never been spoken or heard before, would be immediately understandable to the listener as well as eminently simple for the speaker to produce.

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[56] *The Science of Language* (New York: Random House, 1962), p. 6. Our italics.

[57] *The Structure of American English* (New York: Ronald Press, 1958), p. 13. Our italics.

The definition of language does not include the written symbols we use to express words. If language is sound, then writing is a representation of sound; but writing is not itself language. It is related to language so closely that it conforms to much of the definition given for speech. It is distinct from language because it does not employ the use of articulated sounds. Writing is something spoken of as a dialect – the written dialect.

Several features of language will be particularly interesting to teachers and students of linguistics. One of these features is *predictability*. For example, when a native speaker of English hears the words *the cat*, because of his conditioning in the ways of the language he expects information about the cat: this information may be adjectival, such as *the cat, large and tawny;* or it may be verbal, such as *the cat, slinking along next to me,* or *the cat kept me awake all night with its horrible wailing.* Through long practice, the native speaker of the language comes to rely on this predictability of language; though technical information may help him understand the ways in which language is predictable, such information is not absolutely necessary to his use and understanding of the language.

Another feature of the system of language that is perhaps less readily understood is that language often relates to something outside of itself. Words often have referents as well as meanings, but not always.

Yet another feature of language is its *adequacy*. "All languages in the world, today and within the historical period, have and had structures sufficiently flexible to express every category of thought which the human being can conceive."[58] Any language that has ever been studied has permitted its speakers to express any idea or notion conceivable. If the observer of an event finds that he cannot give linguistic expression to an experience, then that failure does not represent an inadequacy of the language but rather his failure to exploit adequately the resources that the language offers to its users. One reason why language is adequate is that any living language has an open vocabulary. That is, a living language permits limitless coining of words and borrowing from other languages.

In addition to the general language or speech system of a nation or nationality group, there are subordinate systems called dialects and idiolects. A dialect is a complete, adequate system of language and is simply a variant of a more widespread speech system or of the language of the country. Dialects may be of various types: geographical, occupational, and social. An idiolect is the language that each person uses, his particular storehouse of words and sounds. As the idiolects become sufficiently generalized, they merge with the dialects; and as the dialects become less divergent, they can be recognized as belonging to one family, the language of the country.

Summary

Language is a system of human communication originating in the modulation of a continuous sound stream into meaningful sounds. The organs of speech manipulate the stream of sound in such a way that units of sound become counters which in turn convey thought from one human being to another. During the development of a language, these verbal counters become a system, arbitrarily accepted by the members of a given speech community, so that this system is meaningful and, to some extent, predictable. Moreover, any given language is adequate to express every category of thought which its speakers can conceive.

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[58] M. Swadesh, *La Nueva Filologia*, Vol. IV, Collection "Siglo XX" (Biblioteca del Maestro Mexico: El Nacional, 1941), p. 38. Quoted by Allison Davis in *Social Class Influences upon Learning* (Cambridge, Mass.: Harvard University Press, 1950), p. 85. Translation of the quoted passage is by Harold B. Dunkel.

Background Information in Literature

Prose

A description of the genres and characteristics of prose may be useful to teachers in planning and carrying out the program outlined on pp. 44-79. It is to be understood, however, that the information is for teacher use and that the concepts may be developed with the pupils without their using the precise vocabulary.

A fuller treatment of children's literature will be found in the following references listed in the Selected Teacher References on page 284.

Children and Books by May Hill Arbuthnot, 3rd ed., 1964

Children's Literature in the Elementary School by Charlotte S. Huck and Doris Young Kuhn, 2nd ed., 1968.

FICTION: FOLKLORE

Folklore is the oral tradition of each culture and the rhymes, songs, chants, proverbs, and stories which are passed along from generation to generation reflect its fantasies, wit, and wisdom. Of old, the storyteller chose his words and altered details to suit the times, so that tales reappeared with variations in different cultures. Today, many of the stories that have become part of the written literature of the world represent the following types of folklore: folk tales, fairy tales, fables, myths, and legends.

Folk tales originated among the common people and tell of simple people, children, talking beasts; homely, imaginary beings; and animated forces of nature. Typical folk tales are *The Tiger and the Rabbit* (Puerto Rican), *The Flying Carpet* (Near Eastern), and *Hansel and Gretel* (German).

Fairy tales, on the other hand, were composed by special storytellers for entertainment in the courts of the nobility and hence feature princes and princesses, realms and palaces, giants, witches, and fairies as in *The Sleeping Beauty* (French).

Fables, brief stories that point up a moral, deal with talking animals, inamimate objects, and sometimes human characters. They end with a moral which may be clearly stated (e.g., "Don't count your chicks before they are hatched"), or leave the moral for the hearer to infer. Fables evolved as a story form probably because "In the dim and distant past, at a time when few could read, or even before the written word was known, men tried to teach their young about right and wrong in lessons reduced to a few words, easy to understand, easy to remember, easy to repeat".[59] The Hindus are said by some experts to have been the earliest and greatest of fabulists; later, the Persians, Arabs, Hebrews, Greeks, and others adapted their fables to their own cultures. Aesop, a Greek fabulist, used fables to interpret the ethical standards of his time.

Myths are early man's interpretations of how the world began, how the sun, stars, fire, thunder, and other phenomena came to be and the ways in which these phenomena influenced man's destiny. Most of the early peoples believed that many gods controlled the world through natural forces, and they told stories relating to their religious beliefs. The Greeks, Romans, North American Indians, and cultures of the East had distinctive myths that have come down to us through folklore, such as those in *The Sun Is a Golden Earring*.

Legends are tales of heroes and heroism based on real or imaginary characters. Robin Hood, the Pied Piper, William Tell, and John Henry are legendary figures that may conceivably have lived. In later grades, pupils will read about some of the figures that are part of ancient and modern folklore, including Ulysses, Ichabod Crane, people from the Nordic sagas, and heroes of tall tales.

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[59] Joseph Gaer, *The Fables of India* (Boston: Little, Brown, 1955), pp. 6-7.

Folk stories are known for their recurring themes and strong, simple plots, their scant characterizations and settings. A *theme* is an idea on which a plot is based; or, more accurately, a theme is an idea on which many plots are based. For example, wit overcomes strength is the theme of many stories. A *plot* is the specific idea of a specific story, e.g., Rabbit shames his predatory friend Tiger into giving up the chase by using one trick after another, in *The Tiger and the Rabbit*. A plot involves a developing problem (conflict), a climax, and the resolution of the conflict.

The repetition of themes, plots, character types, situations, and other elements in folklore indicates to some scholars that all folk stories have a common source, that is, they were begun in one culture and were transmitted to other cultures where they were tailored to local taste. Other scholars believe that the recurring elements show that simple cultures share the same problems and preoccupations, that similar stories are generated spontaneously in each culture. Although children of these grades take the stories at face value, their teacher can help them notice the common elements in stories of different cultures. They can begin to sense the common bonds between people all over the world.

Among the recurring themes in folklore around the world are:

The outwitting of stronger animals by weaker ones, of royalty by peasants, of human beings by animals, and of human beings by other human beings.

The come-uppance received by the pompous, greedy, ill-humored, vain at the hands of the wise, simple, humorous, and honest.

The predicaments and dilemmas in which foolish people are caught.

The rescue and enrichment of impoverished or long-suffering souls by fairies, elves, or talking beasts; the freeing of self or loved ones from evil spells or captivity.

The completion of seemingly impossible tasks, usually with the aid of fairies or other spirits with whom the hero or heroine earns favor.

The manner in which such and such came to be.

Themes of folk tales have also been described as four types of situations which are related to the sense of family: (1) a small person's journey from home to isolation away from home; (2) a small person's or a hero's journey from home to a confrontation with a monster; (3) a helpless figure's rescue from a harsh home and the miraculous creation of a secure home; and (4) a conflict between a wise beast and a foolish beast. This classification is not, of course, expressed to the children but is given as a guide to the teacher.

Although there is no particular sequence for introducing the various types of folk stories, presenting them as a unit serves many ends:

Folk stories belong to a long tradition, and participating in a tradition gives children a sense of heritage and roots.

Folk stories reflect society's moral code, and because of their dramatic impact, play a part in inculcating it. (In folk stories the good, simple, kind, clever, generous, are rewarded. The bad, bullying, vain, greedy are punished or defeated.)

The basic themes and plots of folk stories are woven into all literature. Early familiarization with them builds a background for appreciation of more adult literature.

Folk themes and plots are similar throughout the world. As children become aware of elements which recur in stories of many cultures, they can begin to appreciate the universality of the needs, desires, and thoughts that these elements represent. They can sense in them the common bonds of people all over the world, and they can then identify with them.

Folk stories lend themselves to satisfying language activities. The stories are so absorbing that children accept new vocabulary, phraseology, cadence, and may even try to reproduce the unfamiliar styles in their own writing.

FICTION: REALISTIC, HISTORICAL, MYSTERY

Realistic stories are multi-ethnic stories of our own land and of lands far away; of our own times and other times; of situations that could happen to any of us. These are narratives of problems that are common to all people, but with special reference to boys and girls who manage to resolve the conflicts that arise. Sometimes the child hero or heroine is made unhappy by the attitudes of the other children. The stories in this group acquaint children with the lives of other people and help them to share moments of uncertainty, fear, pride, or elation.

Pupils will readily identify with stories of family life, such as *The Moffats, Roosevelt Grady, In-Between Miya, And Now Miguel,* and *Tomas Takes Charge.* Other stories bring into focus the need for acceptance in the society in which one lives. These stories reflect problems of great concern to ten- and eleven-year olds. After hearing the stories, each child can be helped to develop his own potential as a storyteller by patterning his tale of a person, place, or thing on the story of a favorite author.

Stories of historical fiction describe the setting, customs, manner of speaking, and social conditions of a particular period through an exciting and fast-moving plot which makes the character "come alive." Historical fiction helps to dramatize the continuity of man's role over the centuries, the forces that influence each age, and the common hopes and goals toward which people have always aspired. Some stories in this category are built around a person who actually lived such as Caleb Williams of the Fisk Jubilee Singers in the Civil War story *Chariot in the Sky.* Other stories describe fictitious characters in a historical setting, e.g., medieval Europe is described in *The Door in the Wall.* Character traits that emerge are those encountered in all kinds of stories – heroism, self-sacrifice, loyalty, perseverance as well as greed, insincerity, and cruelty to others.

In mystery stories the author guides the reader along various routes which generally lead him nowhere in his quest to detect the guilty person. Of course, the writer does not want his reader to solve the mystery for himself, but the reader is usually delighted when his suspicions prove correct.

A good mystery story would have the following characteristics:

A suspenseful beginning

A chain of fast-moving events leading toward but also away from the solution

Concern for true-to-life detail

A character in pursuit of the villain (detective or relative)

A surprise resolution of the mystery

Pulling together of all strands to a satisfying or tantalizing conclusion.

FICTION: MODERN IMAGINATIVE

The fantasy, suspense, and imagination of folklore can be found also in stories by modern writers. Some stories are modern-style fairy tales or fables; others deal with characters who, at first glance, are real but soon assume improbable characteristics. Elf-like creatures may live in a mirror-world resembling that of mortals; talking animals and humans become close friends. Common to all of these are the elements of a good story well told.

Stories of this type give pupils an opportunity to laugh heartily at tall-tale exaggerations and incongruous situations and to conjure up – each in his own way – a world of people, places, and actions beyond belief. Some stories of fantasy are translated into TV or motion picture form, where trick photography and a fast pace defy the laws of gravity and mix the real with the make-believe right before one's eyes. Seeing them in this medium enhances enjoyment of the book.

Authors sometimes make use of imaginative stories to expose human weaknesses – such as arrogance, selfishness, pomposity, indifference, and insincerity – and to dramatize desirable ethical values. Virtue is usually rewarded and evil punished; good people come to the aid of unfortunate animals (and vice versa), so that allegory appears in an enjoyable guise.

FICTION: SCIENCE

Stories of imagination that have great appeal to boys and girls are science fiction. Here, scientific knowledge combines with fantasy to project the mind into a world of the presently impossible, but, as the stories of Jules Verne reveal, the visions of one era can become the realities of another. Science fiction pushes the limits of what is known about space, biology, physics, chemistry, government, and interpersonal relations out into a world that may yet be – or one that must never be allowed to become. Pupils may have begun to read science fiction as a result of television.

BIBLE STORIES

Bible stories read aloud as literature, without concern for their theological content or validity, enable the teacher to develop further the children's literary heritage. The Bible is the most enduring piece of literature the world has known and the greatest single source of parables and proverbs, symbolic figures, literary language, and moral values. The people and incidents described in Bible stories will be encountered by children throughout life. A small nation facing a powerful antagonist is likened to David meeting Goliath; a reference to the Garden of Eden, Noah's rescue of people and animals from a flood, the parable of the Good Samaritan, and the Sermon on the Mount are part of America's cultural heritage.

The teacher is referred to the discussion on the Bible as literature in *Children's Literature in the Elementary School* by Huck and Kuhn, pages 198–203.

NONFICTION: BIOGRAPHY

The old adage, "truth is stranger than fiction," is the keynote in the approach to biography. Children can be helped to understand that there is drama in the life of each individual; that some people's deeds are remembered by their children and grandchildren, told and retold as part of a family's oral tradition; that the deeds of other people have been recorded for future generations through written biography published in book form. The subject of a biography is seen in relation to his family, home life, friends, and cultural background. The emphasis is usually on the development of his character from childhood to adulthood, the discovery that "the child is father to the man." His life story is described by a series of incidents told in sequence, so that the children begin to get a sense of growth, development, history. Biographies show that success is possible in spite of unhappy background, economic limitations, physical disability, initial failures in childhood, the opposition of friends or family, and cultural restrictions of the time.

A biography is an exciting story with a hero, a plot, and many adventures – and it is a true story based on real events and real people. Each era, each culture, and each place has produced heroes and biographies to reflect this universality.

Biographies selected for the literature program should meet accepted standards of accuracy, literary style, and interest for the particular group. Some of the subjects are historical figures in our country; some are scientists, or persons whose perseverance has set them apart. Juvenile biography is most often fictional biography; e.g., conversations, motives, goals, thoughts are ascribed to the subject from the writer's imagination, although the incidents and details are based on accepted facts.

In presenting biography, the teacher helps children interpret and dramatize the period in which the subject lived to understand the differences in his way of life, the obstacles he had to overcome, and why has given inspiration to others. Through interpretation, children reveal their growing understanding of the human condition, with its frustrations and adversities, its moments of achievement and success, and the traits of character that make for greatness.

As a consequence of listening to biography, each child can be encouraged to gather material for his own biography. He will need to choose events that he considers important enough to remember in the future. He builds his concept of chronology by a series of photographs or drawings of himself since infancy. He patterns his descriptions after those in biographies he has heard or read.

THE CHARACTERISTICS OF PROSE

By selecting at least one example from each of the literary genres, the teacher helps to develop children's sensitivity to the human condition. The cumulative effect of listening to stories read aloud to the whole group will inevitably lead to an awareness by the children of the qualities that make one story more interesting or more exciting than another. The criteria thus developed will help children discover the direction of their interests and will guide them in choosing books for recreational reading.

Without appearing to structure the program, the teacher may consider some characteristics of prose fiction as she phrases questions for interpretation and discussion. (Many of these have been included in the suggestions that appear on pp. 43-63.)

Human Values

What does the story tell us about the wishes and needs of people?

Does the story show how people make others happy (or unhappy)?

In what ways were the characters kind or unkind to others?

Would you have behaved in the same way if you were in ____________'s place?

What would you have done that was different? What might have been the result?

How do stories help us understand other people better?

Does the author have a special lesson for others? Do we always agree with what the author says? (e.g., in folk tales stepmothers are cruel; people outwit one another by trickery; innocent persons are exploited.)

Characterization

What do we learn about the main character in the story?

What other characters appear? What does the author tell us about each one? What does the person say or do that tells us what kind of character he is? What do other characters say about him?

Which character is your favorite? Why? Which one or ones do you dislike? Why? Is a person all bad or all good?

If the characters are imaginary, what makes them so?

If they are true-to-life, do they act like real people (or animals)?

Do all of us need to like the same stories or the same characters?

Plot Development

Will you tell the story in a few sentences? Who? What? When? Why? (Summarize the plot.)

At what point in the story does the trouble (problem) begin?

What things happen before the turning point (climax) is reached?

What is the turning point?

How is the problem solved (resolution of plot)? How soon after the turning point does it take place?

Does it have to be solved this way? Why? (local development; cause-and-effect relationship).

What in the story gives you a feel of suspense? Does the author keep you in suspense too long?

Did you like how the story began, how it developed, and how it ended?

Why would you recommend (not recommend) it to others to read?

Genre and Style

What type (genre) of story is this?

If it is an imaginative story, which part is imaginary and which part realistic?

If it is a humorous story, what makes it funny? (Possible answers: the exaggerated incidents, situations, play on words.)

If it is a true-to-life story, is it about people you might know?

How does the author describe the time and place of the story? How do the illustrations help?

Do you recall words the author used to describe the appearance of a place or person, the feelings of persons or animals?

Does the author use conversation in telling the story? How do conversations help keep the story interesting?

Would you like to write an original story following the author's language, style, and plot development as, for example, in *The Fisherman and His Wife?* (Page 143.)

CHARACTERISTICS OF BIOGRAPHY

Biography is a factual account of the youth and adulthood of a person worth remembering. It may describe the story of an obscure figure who had an interesting life story, or it may be one version of many biographies published about a popular figure. For example, there are probably hundreds of biographies about Abraham Lincoln but very few about Matthew Benson, explorer of the Arctic.

Questions for discussion:

The subject of the biography:

Who is he? Why is he remembered?

The author:

Who is he? What are his qualifications for writing the biography? Does he appear to be fair and balanced in the portrayal? How does his treatment compare with other biographies of the same person?

The background and era in which the subject lived:

Does the biography help us understand the social, economic and political conditions of the time? Does it contribute to our understanding of the period in history?

The characterization:

What are the obstacles that the subject had to overcome? What personality traits did he reveal? Which people influenced his life in a positive way? Who were the persons who hindered his advancement? Which incidents stand out in memory? Do you know other people who "kept the faith" and made good in spite of hardships?

CHARACTERISTICS OF SPEECHES AND OTHER WRITINGS OF NONFICTION

This form of literature provides the primary sources upon which most historical and cultural knowledge is based. It reflects the manner of speaking, the literary style, the social climate of an era. It brings a personal, subjective aspect to history that fleshes out the scholarly accounts of historians.

Questions for discussion of historical speeches:

What do we know about the personality of the speaker, the occasion of the speech, the audience addressed?

Find the literary devices he used in his delivery – figures of speech, words of imagery, use of repetition for emphasis, dramatic manner of speaking.

Can you evaluate the historical significance of the speech? What is its relevancy to our time?

Poetry

This section is intended to help the teacher to carry out the poetry program outlined on pp. 67-79. Pupils are not expected to learn the precise characteristics nor to use the vocabulary, but the teacher's guiding questions will help them gain appreciation of the poet's art.

A fuller treatment of poetry appreciation will be found in:

Time for Poetry by May Hill Arbuthnot, Part II, rev. ed., 1968.
Children and Books by May Hill Arbuthnot, Chapters 6–9, 3rd ed., 1964.
Children's Literature in the Elementary School by Charlotte Huck and Doris Young Kuhn, Chapter 8, 2nd ed., 1968.

THE LANGUAGE OF POETRY

The poet communicates ideas, feelings, a sense of wonder in a special way. For example, the following poem conveys a particular image, a feeling of discovery about rain and the living world. Which words describe the scene? Which words convey the mood?

IN TIME OF SILVER RAIN[60]

In time of silver rain
The earth
Puts forth new life again,
Green grasses grow
And flowers lift their heads,
And over all the plain
The wonder spreads
   Of life,
   Of life,
   Of life!
In time of silver rain
The butterflies
Lift silken wings
To catch a rainbow cry.
And trees put forth
New leaves to sing
In joy beneath the sky
As down the roadway
Passing boys and girls
Go singing too,
In time of silver rain
   When spring
   And life
   Are new.

—Langston Hughes

Note the economy of words with which the poet tells a story that is only too familiar to apartment-dwelling children:

THE PEOPLE DOWNSTAIRS[61]

Of the people downstairs
Just hammer and pound
If we make the least sound.
So nobody dares
Rouse the people downstairs!

Rhoda W. Bacmeister

The poet juggles the *sequence of words* (syntax) to convey thoughts:

THE COW

The friendly cow all red and white,
   I love with all my heart . . . .
And blown by all the winds that pass
   And wet with all the showers.
She walks among the meadow grass
   And eats the meadow flowers.

—Robert Louis Stevenson

The poet makes up his or her own words to fit the rhyme or rhythm:

THE DAY IS DONE

The day is done;
The lamps are lit;
Woods-ward the birds are flown . . . . .

—Elizabeth Maddox Roberts

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60. Langston Hughes, *Collected Poems* (New York: Alfred A. Knopf, 1965). Reprinted by permission.

61. Rhoda W. Bacmeister, *The People Downstairs and Other City Stories* (New York: Coward-McCann, 1964). Reprinted by permission.

He uses *repetition* of words or phrase:

THE JUMBLIES

They went to sea in a sieve, they did;
In a sieve they went to sea;
In spite of all their friends could say,
On a winter's morn, on a stormy day,
In a sieve they went to sea . . . . .

—Edward Lear

He plays with *sounds and words* in delightful ways. *Assonance* is the repetition of vowel sounds; *alliteration* is the repetition of consonant sounds; and *onomatopoeia* is the use of words formed by imitating natural sounds. These consonants and vowel sounds can be used in teaching non-English-speaking pupils how to produce English sounds.

THE EAGLE

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

Alfred, Lord Tennyson

STORM[62]

You crash over the trees,
you crack the live branch —
the branch is white,
the green crushed,
each leaf is rent like split wood.

—Hilda D. Aldington

The poet appeals *to all the senses* by the words he uses. He causes the listener to remember something familiar, to draw comparisons, or to experience. For example, how do the sensory words enhance the imagery of the following poem?

SOMETHING TOLD THE WILD GEESE[63]

Something *told* the wild geese
It was time to go.
Though the fields lay *golden*
Something *whispered*. "Snow."
Leaves were *green* and *stirring*
Berries *luster-glossed*,
But beneath *warm* feathers
Something cautioned, *"Frost."*
All the *sagging* orchards
Steamed with *amber* spice,
But each wild breast *stiffened*
At remembered *ice.*
Something *told* the *wild* geese
It was time to fly —
Summer sun was on their wings.
Winter in their cry.

—Rachel Field

Imagery is achieved also by the use of comparison and contrast through *simile, metaphor,* and *personification.*

Simile (Comparison of objects or ideas, using *as* or *like*)

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62. Hilda Doolittle Aldington, *Sea Garden* (London: Jonathan Cape, Ltd., 1924).

63. Rachel Field, *Branches Green* (New York: Macmillan, 1934). Reprinted by permission.

MOTOR CARS[64]

From a city window, 'way up high,
I like to watch the cars go by.
They look like burnished beetles, black
That leave a little muddy track
Behind them as they slowly crawl . . . .
Rowena Bennett

Metaphor (Comparison of objects or ideas without using *as* or *like)*

DAWN[65]

An Angel, robed in spotless white,
Bent down and kissed the sleeping Night.
Night woke to blush; the sprite was gone.
Men saw the blush and called it Dawn.
—Paul Laurence Dunbar

Personification (Attributing human qualities to animals or objects)

THE PLAYFUL CRICKETS

A grasshopper once had a game of tag
With some crickets that lived near by,
Then he stubbed his toe, and over he went
Too quick to see with your eye . . .

THE MOON IN THE WATER[66]

The moon in the water
turned a somersault
and floated away

—Ryota

These qualities of poetry should be incorporated as the teacher develops the suggestions described on pp. 63-78.

THE FORM OF POETRY

In written form, each line of a poem usually begins with a capital letter; run-on lines are indented. Syllables in a line are arranged in a pattern to establish mood, pace, emphasis.

Rhyming is the quality that implants a poem in the memory and usually signals the end of a line or thought-whole. Rhymes are arranged in a kind of pattern that is repeated; e.g., words rhyme at the end of lines 1 and 2, 1 and 3, 2 and 4, 1 and 4, and so on. The couplet is a verse of two rhyming lines; ballad stanzas are usually four lines long with a rhyming scheme.

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[64] Rowena Bennett, *Songs from Around a Toadstool Table* (Chicago: Follett, 1930). Reprinted by permission.

[65] Paul Laurence Dunbar, *Complete Poems* (New York: Dodd, Mead, 1940). Reprinted by permission.

[66] Harold G. Henderson, Jr., *Anthology of Poems and Poets* (Garden City, New York: Doubleday, 1958). Reprinted by permission.

First and second lines rhyme

TREES[67]

Trees are the kindest things I know,
They do no harm, they simply grow . . .

—Harry Behn

Second and fourth lines rhyme

RAIN

The rain is raining all around
It falls on field and tree,
It rains on the umbrellas here,
And on the ships at sea.

—Robert Louis Stevenson

Poems do not always need to rhyme; in fact, some fine examples of poetry are written in free verse. Walt Whitman, Langston Hughes, Carl Sandburg, Hilda Conkling are some poets who used this technique. Here is an example:

PHIZZOG[68]

This face you got,
This here phizzog you carry around,
You never picked it out for yourself
at all, at all, at all – did you?

—Carl Sandburg

A popular form of unrhymed verse is Japanese haiku although, in translation, some haiku have rhyme. Haiku sings of the wonders of nature and the changing seasons. Although the poems appear simple, each word has deep significance and symbolism. There are seventeen syllables in a haiku, divided into three lines of five, seven, and five syllables. Children enjoy reading them, and sometimes they try writing their own haiku. (See Creative Writing, p. 294.)

THE FALL OF THE PLUM BLOSSOM[69]

I came to look, and lo!
The plum tree petals scatter down,
A fall of purest snow.

—Ranko

Rhythm is the quality that captures the ear, resembling music in its effect on the listener. When read aloud, the rhythm is what helps to convey the mood and meaning of the poem. Good poetry has a light, natural beat; doggerel is forced and meaningless. Short lines such as those in "*Happiness*"[70] have a staccato effect. Long lines have a flowing effect as illustrated in this old rhyme:

There was an old woman tossed up in a basket,
Nineteen times as high as the moon;
And where she was going, I couldn't but ask it
For in her hand she carried a broom.

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[67] Harry Behn, *The Little Hill* (New York: Harcourt, Brace & World, 1949). Reprinted by permission.

[68] Carl Sandburg, *In Early Morn* (New York: Harcourt, Brace & World, 1930). Reprinted by permission.

[69] W.N. Porter, *A Year of Japanese Epigrams* (New York: Oxford University Press, n.d.). Reprinted by permission.

[70] A.A. Milne, *When We Were Very Young* (New York: E.P. Dutton, 1961). Reprinted by permission.

Repeated use of words or a refrain helps to fix the rhythm in the listener's memory, as in "Some One" by Walter de la Mare or in many of the nursery rhymes:

> There was a crooked man, and he walked a crooked mile;
> He found a crooked sixpence beside a crooked stile;
> He bought a crooked cat, which caught a crooked mouse,
> And they all lived together in a little crooked house.

There is no formal teaching of rhyming or rhythmic patterns, but a casual reference to a poem's rhyming words or the tapping out of the rhythm will arouse interest and deepen pupil's understanding of the poetic form.

Recommended Books

The following is a balanced representation of literary types, authors, and illustrators that should be part of a child's literary heritage. The range of titles is broad enough to enable a teacher to introduce stories of fine literary quality to pupils of varying ability and background. The major criterion for the selection of each story is its value as literature. Some of the books are available in Spanish, French, Italian, or other foreign-language editions.

Teachers and school librarians may want to add old or new favorites of their own. Teachers are referred also to the titles in *Handbook for Language Arts: Pre-K, Kindergarten, Grades One and Two,* Curriculum Bulletin No. 8, 1965-66 Series, pp. 384–391 and *Handbook for Language Arts: Grades Three and Four,* Curriculum Bulletin No. 6, 1969–70 Series, pp. 361–367.

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Coles, Robert. *Dead End School.* Boston: Little, Brown, 1968.

Collier, Ethel. *The Gypsy Tree* (urbanization). New York: Scott, 1966.

DeJong, Meindert. *The House of Sixty Fathers* (China). New York: Harper & Row, 1956.

———. *Journey from Peppermint Street* (Netherlands). New York: Harper & Row, 1968.

———. *Wheel on the School* (Netherlands). New York: Harper & Row, 1954.

Fenton, Edward. *A Matter of Miracles* (Sicily). New York: Holt, Rinehart & Winston, 1967.

Fox, Paula. *Portrait of Ivan.* Englewood Cliffs, N.J.: Bradbury, 1969.

Fritz, Jean. *Brady.* New York: Coward-McCann, 1960.

Garthwaite, Marion. *Locked Crowns* (Denmark). Garden City, N.Y.: Doubleday, 1963.

Gates, Doris. *Little Vic.* New York: Viking, 1951.

Gruenberg, Sidonie M. *All Kinds of Courage* (short stories). Garden City, N.Y.: Doubleday, 1962.

Graham, Lorenz. *North Town.* New York: Thomas Y. Crowell, 1965.

Hairston, William. *World of Carlos.* New York: Putnam's, 1967.

Hull, Eleanor. *A Trainful of Strangers.* New York: Atheneum, 1968.

Hunt, Irene. *Across Five Aprils.* Chicago: Follett, 1964.

Jane, Mary C. *Mystery Back of the Mountain.* New York: Lippincott, 1960.

Kelly, Eric P. *Trumpeter of Krakow* (medieval Poland). New York: Macmillan, 1966.

Key, Alexander. *The Forgotten Door.* Philadelphia: Westminster, 1965.

Konigsburg, E.L. *Jennifer, Hecate, MacBeth, William McKinley and Me, Elizabeth.* New York: Atheneum, 1967.

Krumgold, Joseph. *. . . And Now Miguel.* New York: Crowell Collier and Macmillan, 1953.

Lathan, Jean. *This Dear-Bought Land.* New York: Harper & Row, 1967.

Lewiton, Mina. *Young Girl Going Out of the Door.* New York: Dell, 1969.

McBain, Ed. *Ax.* New York: Simon & Schuster, 1964.

Montgomery, Rutherford. *Kildee House.* Garden City, N.Y.: Doubleday, 1949.

Neville, Emily. *It's Like This Cat.* New York: Harper & Row, 1963.

———. *Berries Goodman.* New York: Harper & Row, 1965.

———. *The Seventeenth Street Gang.* New York: Harper & Row, 1966.

O'Dell, Scott. *Island of the Blue Dolphin.* Boston: Houghton Mifflin, 1960.

———. *The King's Fifth.* Boston: Houghton Mifflin, 1966.

Omer, Devorah. *Path Beneath the Sea.* New York: Funk & Wagnalls, 1969.

Polland, Madeleine. *To Tell My People* (ancient Britain). New York: Holt, Rinehart & Winston, 1968.

Rankin, Louise. *Daughter of the Mountains.* New York: Viking, 1948.

Rugh, Belle. *Crystal Mountain* (Lebanon). Boston: Houghton Mifflin, 1955.

Rumsey, Marian. *Danger on Shadow Mountain* (mystery). New York: Morrow, 1970.

Sandez, Mari. *Horsecatcher* (American Indian). Philadelphia: Westminster, 1957.

Shotwell, Louisa R. *Adam Bookout.* New York: Viking, 1967.

Simon, Norma. *Ruthie.* Des Moines, Iowa: Meredith, 1968.

Sleigh, Barbara. *Seven Days.* Des Moines, Iowa: Meredith, 1958.

Snyder, Zilpha K. *The Egypt Game.* New York: Atheneum, 1967.

Speevack, Yetta. *The Spider Plant.* New York: Atheneum, 1965.

Sterling, Dorothy. *Mary Jane.* Garden City, N.Y.: Doubleday, 1959.

Stolz, Mary. *The Noonday Friends.* New York: Harper & Row, 1965.

Swarthout, Glendon and Kathryn. *The Button Boat.* Garden City, N.Y.: Doubleday, 1969.

Thaler, Susan. *Rosaria.* New York: McKay, 1967.

Tunis, John. *Schoolboy Johnson.* New York: Morrow, 1958.

Uchida, Yoshiko. *In-Between Miya.* New York: Holt, Rinehart & Winston, 1969.

Vroman, Mary. *Harlem Summer.* New York: Putnam's, 1967.

Watson, Sally. *Other Sandals.* New York: Holt, Rinehart & Winston, 1966.

Wibberley, Leonard. *Treegate's Raiders.* New York: Farrar, Straus & Giroux, 1962.

Wier, Ester. *Wind Chasers.* New York: McKay, 1967.

Wojciechowska, Maia. *Tuned Out.* New York: Harper & Row, 1968.

Zel, A., trans. Fenton. *Wildcat Under Glass* (modern Greece). New York: Holt, Rinehart & Winston, 1968.

Modern Imaginative

Alexander, Lloyd. *Taran Wanderer.* New York: Holt, Rinehart & Winston, 1967.

Andersen, Hans Christian. *It's Perfectly True and Other Stories.* New York: Harcourt Brace Jovanovich, 1938.

Carroll, Lewis. *Alice's Adventures in Wonderland and Through the Looking Glass.* New York: Grosset & Dunlap, 1946.

Caudill, Rebecca. *A Certain Small Shepherd.* New York: Holt, Rinehart & Winston, 1965.

Dahl, Roald. *Charlie and the Chocolate Factory.* New York: Knopf, 1964.

Druon, Maurice. *Tistou of the Green Thumbs.* New York: Knopf, 1964.

Goudge, Elizabeth. *Little White Horse.* New York: Coward-McCann, 1946.

Grahame, Kenneth. *Wind in the Willow.* Illus. by Tasha Tudor. Cleveland, O.: World, 1966.

Hamilton, Virginia. *The House of Dies Drear.* New York: Macmillan, 1968.

Heinlein, Robert. *Between Planets* (science fiction). New York: Scribner's, 1957.

Kendall, Carol. *Gammage Cup.* New York: Harcourt Brace Jovanovich, 1959.

L'Engle, Madeleine. *The Young Unicorns.* New York: Farrar, Straus & Giroux, 1968.

Lewis, C.S. *Horse and His Boy.* New York: Macmillan, 1962.

Mayne, William. *Earthfasts.* New York: Dutton, 1967.

Norton, Mary. *The Borrowers Aloft.* New York: Harcourt Brace Jovanovich, 1961.

Sandburg, Carl. *Rootabaga Stories.* New York: Harcourt Brace Jovanovich, n.d.

Sauer, Julia. *Fog Magic* (Nova Scotia). New York: Viking, 1943.

Slobodkin, Louis. *Round Trip Space Ship.* (science fiction). New York: Macmillan, 1968.

Sutcliff, Rosemary. *Dawn Wind.* New York: Walck, 1961.

Tolkien, J.R. *The Hobbit.* Boston: Houghton Mifflin, 1938.

Wibberley, Leonard. *Encounter Near Venus.* New York: Farrar, Straus & Giroux, 1967.

Wilde, Oscar. *The Happy Prince.* Englewood Cliffs, N.J.: Prentice-Hall, 1965.

Drama (See List for Grade 5)

Non-Fiction

Biography

Bontemps, Arna. *Frederick Douglass, Slave-Fighter-Freeman.* New York: Knopf, 1959.

Daugherty, James. *Abraham Lincoln.* New York: Viking, 1943.

Douglass, Frederick. *Life and Times.* New York: Crowell Collier and Macmillan, 1966.

Elkin, Sam. *Search for a Lost City: Quest of Heinrich Schliemann.* New York: Putnam, 1967.

Galt, Tom. *Peter Zenger.* New York: Crowell Collier and Macmillan, 1951.

Greene, Lee. *Johnny Unitas Story.* New York: Putnam, 1962.

Hardwick, Richard. *Charles Richard Drew, Pioneer in Blood Research.* New York: Scribner's, 1967.

Iger, Eve Marie. *John Brown.* New York: Scott, 1969.

Judson, Clara. *Theodore Roosevelt.* Chicago: Follett, 1953.

McNeer, May, and Ward, Lynd. *Armed with Courage.* Nashville: Abingdon, 1957.

Marriott, Alice. *Sequoyah: Leader of the Cherokees.* New York: Random, 1956.

Meltzer, Milton. *Langston Hughes.* New York: Crowell Collier and Macmillan, 1968.

Merriam, Eve. *Voice of Liberty: Emma Lazarus.* New York: Farrar, Straus & Giroux, 1959.

Newcomb, Covelle. *Explorer with a Heart: Story of Verrazano.* Farrar, Straus & Giroux, 1959.

Noble, Iris. *Leonardo da Vinci, Universal Genius.* New York: Norton, 1965.

Ripley, Sheldon. *Matthew Henson, Arctic Hero.* Boston: Houghton Mifflin, 1966.

Sagarin, Mary. *John Brown Russwurm: Story of "Freedom's Journal."* New York: Lothrop, Lee & Shepard, 1970.

Sterling, Dorothy. *Captain of the Planta: Robert Smalls.* Garden City, N.Y.: Doubleday, 1958.

Teale, Edwin Way. *The Lost Dog: Gerald Wear* (Handicapped). New York: Dodd, Mead, 1961.

Wibberley, Leonard. *Thomas Jefferson: Time of the Harvest, 1801-1826.* New York: Farrar, Straus & Giroux, 1966.

Recommended Poems

GRADES 5 and 6

The listed poems are recommended as having appeal for most pupils in grades five and six. The book titles in which the poems appear are italicized. Teachers are referred also to the listed titles in *Handbook for Language Arts: Grades Three and Four* (pp. 361-7.) All the selections are representative of what should become part of a youngster's literary heritage. The teacher may wish to add other poetry from anthologies or collections by individual poets available from the school library.

Rhymes, Riddles, Limericks, Nonsense, Humor

Arbuthnot, May Hill. *Time for Poetry.* Fairlawn, N.J.: Scott, Foresman, 1968.

- Runs all day and never walks. . . . American Mother Goose.
- Rhyming Riddles. Mary Austin.
- The Rum Tum Tugger. T.S. Eliot.
- Macavity. T.S. Eliot.
- The Story of Augustus. Heinrich Hoffman.
- Ambition. Edith Agnew.
- The Twins. Henry S. Leigh.
- Old Quin Queeribus. Nancy B. Turner.
- Father William. Lewis Carroll.
- The Jumblies. Edward Lear.
- The Height of the Ridiculous. Oliver Wendell Holmes.

Austin, Mary C., and Mills, Q.E. *The Sound of Poetry* Boston: Allyn & Bacon, 1936.

- The Table and the Chair. Edward Lear.
- The Reason for the Pelican. John Ciardi.
- Antonio. Laura E. Richards.
- Poor Old Lady, She Swallowed a Fly.

Cullen, Countee. *The Lost Zoo.* Chicago: Follett, 1969.

Select from any of the poems.

Huber, Miriam Blanton. *Story and Verse for Children.* New York: Macmillan, 1965.

The Strange Wild Song. Lewis Carroll.
There was an old man . . .;
Peter Piper picked a peck . . .;
How much wood would a woodchuck chuck . . . American Mother Goose.

McDonald, Gerald. *A Way of Knowing: A Collection of Poems for Boys.* New York: Crowell, 1959.

Jonathan Bing's Tea.

Milne, A.A. *When We Were Very Young.* New York: Dutton, (c.1925) 1970.

The King's Breakfast.

Pettit, Dorothy. *Poems to Enjoy.* New York: Macmillan, 1967.

John Henry.
Nursery Rhyme for the Tender-Hearted.

Sheldon, William D. and others. *The Reading of Poetry.* Boston: Allyn & Bacon, 1963.

Yak. William Jay Smith.
Father William. Lewis Carroll.
Eight Limericks. Edward Lear.
If I Were King. A.A. Milne.
The Sniffle. Ogden Nash.
The Habits of the Hippopotamus. Arthur Guiterman.
The Witch of Willowby Wood. Rowena Bennett.
Why Nobody Pets the Lion at the Zoo. John Ciardi.

Untermeyer, Louis. *Golden Treasury of Poetry.* New York: Golden Press, 1959.

Tale of Custard the Dragon. Ogden Nash.
The Lobster Quadrille. Lewis Carroll.

__________. *This Singing World.* New York: Harcourt Brace, 1936.

In Quebec. Rudyard Kipling.
A Delightful Dozen.
Robinson Crusoe's Story. Charles E. Carryl.

Narrative Poems and Ballads

Arbuthnot, May Hill. *Time for Poetry.* Fairlawn, N.J.: Scott, Foresman, 1968.

Whoopee, Ti Yi Yo, Git Along Little Dogies.

Hiawatha's Childhood. Henry W. Longfellow.
Sir Patrick Spence.
Abraham Lincoln. Rosemary and Stephen Benet.
The Runaway. Robert Frost.
Ten Brothers.
The Rattlesnake.
At a Cowboy Dance. James B. Adams.
The Erie Canal. William S. Allen.
Paul Revere's Ride. Henry W. Longfellow.
Victory. May Britton Miller.
The Listeners. Walter de la Mare.

Benet, Stephen, and Carr, Rosemary. *A Book of Americans.* New York: Holt, Rinehart & Winston, 1933.

George Washington.
Abraham Lincoln.
Lewis and Clark.
Johnny Appleseed.
Indian.

Huber, Miriam Blanton. *Story and Verse for Children.* New York: Macmillan, 1965.

A Visit from Mr. Fox. Old folk rhyme.
The House with Nobody in It. Joyce Kilmer.
The Zebra Dun.
Ballad of Robin Hood. Old ballad.

Parker, Elinor, ed. *100 More Story Poems.* New York: Crowell, 1960.

The Fool's Prayer. Edward R. Sill.
The Huntsmen. Walter de la Mare.
A Frog He Would A-Wooing Go. Mother Goose.
The Lion and the Mouse. Jeffrey Taylor.

Rees, Ennis. *Fables from Aesop in Verse.* New York: Oxford University Press, 1966.

Select from any of the poems.

Sechrist, E.H. *One Thousand Poems for Children.* Philadelphia: Macrae-Smith, 1946.

Ballad of the Fox.

The Blind Men and the Elephant. John F. Saxe.
America for Me. Henry Van Dyke.
Abou Ben Adhem and the Angel. Leigh Hunt.
The Children's Hour. Henry W. Longfellow.
Barbara Frietchie. John Greenleaf Whittier.

Sheldon, William D. and others. *The Reading of Poetry.* Boston: Allyn & Bacon, 1963.

Hiawatha's Childhood. Henry W. Longfellow.

Untermeyer, Louis. *This Singing World.* New York: Harcourt Brace, 1936.

In Praise of Johnny Appleseed. Vachel Lindsay.

Lyric Poems

Arbuthnot, May Hill. *Time for Poetry.* Fairlawn, N.J.: Scott, Foresman, 1968.

Tired Tim. Walter de la Mare.
Lincoln. Nancy Byrd Turner.
Song of Greatness. Mary Austin.
The Pasture. Robert Frost.
Stopping by Woods on a Snowy Evening. Robert Frost.
Afternoon on a Hill. Edna St. Vincent Millay.
Beach Fire. Frances Frost.
It Is Raining. Lucy Sprague Mitchell.
In Time of Silver Rain. Langston Hughes.
Snow Toward Evening. Melville Cane.
The Morns Are Meeker Than They Were. Emily Dickinson.
Something Told the Wild Geese. Rachel Field.
Velvet Shoes. Elinor Wylie.
What Do We Plant. Henry Abbey.
Night. Sara Teasdale.
The Falling Star. Sara Teasdale.

Austin, Mary C., and Mills, Q. *The Sound of Poetry.* Boston: Allyn & Bacon, 1963.

The Little Satellite. Jane W. Krows.
Space Travel. Jane W. Krows.
Every Time I Climb a Tree. David McCord.
Plum Blossoms (haiku).
In My New Clothing (haiku). Basho.

Bissett, Donald J., ed. *Poems and Verses About Animals.* San Francisco: Chandler, 1963.

Sunning. James Tippett.
The Duck. Ogden Nash.

Bontemps, Arna W., comp. *Golden Slippers: An Anthology of Negro Poetry for Young Readers.* New York: Harper, 1941.

Select from any of the poems.

Brooks, Gwendolyn. *Bronzeville Boys and Girls.* New York: Harper & Row, 1947.

Rudolph Is Tired of the City.

Cullen, Countee. *On These I Stand.* New York: Harper & Row, 1947.

A Brown Girl Dead.
Incident: Baltimore.

De Regniers, Beatrice and others. *Poems Children Will Sit Still For.* New York: Citation, 1969.

The Bat. Theodore Roethke.
To Meet Mr. Lincoln. Eve Merriam.
I Have a Lion. Karla Kuskin.

Doob, Leonard W., comp. *A Crocodile Has Me by the Leg: African Poems.* New York: Walker, 1967.

Select from any of the poems.

Dunning, Stephen and others. *Reflections on a Gift of a Watermelon Pickle.* Fairlawn, N.J.: Scott, Foresman, 1966.

Apartment House. Gerald Raferty.
The Forecast. Dan Jaffee.
Sonic Boom. John Updike.

Frost, Robert. *You Come Too: Favorite Poems for Younger Readers.* New York: Holt, Rinehart & Winston, 1959.

Select from any of the poems.

Hayden, Robert. *Selected Poems.* New York: October House, 1966.

Those Winter Sundays.
Tableau. Countee Cullen.

Hopkins, Lee Bennet, ed. *Don't Turn Your Back: Poems by Langston Hughes.* New York: Knopf, 1969.

As I Grew Older.
Color.
Brothers.

Huber, Miriam Blanton. *Story and Verse for Children.* New York: Macmillan, 1965.

I Hear America Singing.	Walt Whitman.
American Yarns.	Carl Sandburg.
The Passing of the Buffalo.	Hamlin Garland.

Hughes, Langston. *Dream Keeper and Other Poems.* New York: Knopf, 1932.

I Am the Darker Brother.
Dreams.
African Dance.

_______________. *Poems from Black Africa.* Bloomington, Ind.: Indiana University Press, 1963.

Select from any of the poems.

Hughes, Langston, and Bontemps, Arna. *Poetry of the Negro.* New York: Doubleday, 1949.

Let America Be America Again. Langston Hughes.
Dawn. Paul Laurence Dunbar.

Larrick, Nancy, ed. *On City Streets.* New York: Bantam, 1968.

A Lazy Thought. Eve Merriam.
Mother to Son. Langston Hughes.

Livingston, Myra C. *A Tune Beyond Us: A Collection of Poetry.* New York: Harcourt Brace Jovanovich, 1968.

Poem. Langston Hughes.
A Monotony Song. Theodore Roethke.

Lewis, Richard, comp. *Out of the Earth I Sing: Poetry and Songs of Primitive People.* New York: Norton, 1968.

McCord, David. *Far and Few.* Boston: Little, Brown, 1952.
______________. *Take Sky.* Boston: Little, Brown, 1962.
______________. *All Day Long.* Boston: Little, Brown, 1966.

McDonald, Gerald. *A Way of Knowing: A Collection of Poems for Boys.* New York: Crowell, 1959.

The Long Voyage. Malcolm Cowley.
My Heart's in the Highlands. Robert Burns.

Moore, Lilian. *I Feel the Same Way.* New York: Atheneum, 1967.

In the Fog.
Twilight.

_______________. *I Thought I Heard the City.* New York: Atheneum, 1969.

Snowy Morning.
Construction.
Roofscape.

O'Neill, Mary. *Hailstones and Halibut Bones.* New York: Doubleday, n.d.

What Is Purple?
What Is White?
What Is Orange?
What Is Yellow?

_______________. *Words, Words, Words.* New York: Doubleday, 1966.

Sechrist, Elizabeth H. *One Thousand Poems for Children.* Philadelphia: Macrae-Smith, 1946.

The Bells. Edgar Allen Poe.
A Good Name. William Shakespeare.
Trees. Joyce Kilmer.
Oh, Captain, My Captain. Walt Whitman.

Sheldon, William D. and others. *The Reading of Poetry.* Boston: Allyn & Bacon, 1963.

Night Things Are Soft and Loud. Zhenya Gay.
We Put on the Buffalo. Robert P. Tristram Coffin.
Psalm 23.
Primer Lesson. Carl Sandburg.
Miracles. Walt Whitman.
Mr. Moon. Bliss Carman.
A Boy's Summer World. Paul Laurence Dunbar.
The Merry Miner. Constance Rourke.
Contentment in Poverty. Issa.
The Storm. Chora.
Harbingers. Basho.
Summer Night. Ranko.

Thompson, Blanche J. *More Silver Pennies.* New York: Macmillan, 1967.

Welcome to the New Year. Eleanor Farjeon.

Approved Audio-Visual Materials in Literature[71]

(Fs – Filmstrip; R – Recording; F – Film)

Folklore, Legends, Tall Tales

Fs R *Aesop Fables* (set of 8). Coronet
Fs R *Aesop Fables* (set of 6). WASP
R *Aladdin and His Lamp.* Caedmon.
Fs *American Folk Series* (set of 4). McGraw-Hill
Fs *American Folk Tales* (set of 8). Eyegate
R *American Indian Tales for Children.* AIA
Fs *American Legendary Heroes* (set of 5). EBF
F *The Ant and the Grasshopper.* Coronet
R *Ashanti Folk Tales from Ghana.* Berliner
R F *Best Loved Tales* by Charles Perrault. Folkways
R *Children's Classics.*
F *Cinderella.* Film Assoc.
F *Dick Whittington and His Cat.* Viking
R *Fables of India.* Caedmon
R *Folk and Fairy Tales of Russia and the Near East.* CMS
Fs *Folklore and Legendary Heroes* (set of 4). Eyegate
Fs *Folk Tales from Indonesia.* Folkways
R *Folk Tales of the Tribes of Africa.* Caedmon
Fs *Folk Tales from West Africa.* Folkways
Fs R *The Golden Goose; Story of the Grimm Brothers.* Caedmon
Golden Legend Series. EMC
R *Grimm's Fairy Tales.* EBF
R *Grimm's Fairy Tales.* Houghton Mifflin
Fs *Homer, Greek Writer of Epics.* Eyegate
F *Icarus and Daedalus* (and other titles of Greek myths). McGraw-Hill
Fs R *John Henry* by Ezra Jack Keats. Guidance Assoc.
F *Johnny Appleseed.* Disney
Fs R *My Mother Is the Most Beautiful Woman in the World* (Russian). Film Assoc.
R *Norse Folk and Fairy Tales.* CMS
F *Paul Bunyan and the Blue Ox.* Coronet
R *Ride with the Sun: Folktales from Many Lands.* Berliner
R *Russian Folk and Fairy Tales.* CMS
F *The Shoemaker and the Elves.* Coronet
F *The Sly Rabbit and How He Got His Long Ears* (Aztec). Bunin
Fs *Stories from Other Lands* (set of 6). EBF
Fs *Storybook Favorites* (set of 13). Curriculum Materials
F *The Wave.* Film Assoc.

Fiction: Realistic

F *And Now Miguel* by Joseph Krumgold. DuArt
Fs R F *Lentil* by Robert McCloskey. Weston Woods
F *Paddle to the Sea* by H.G. Holling. National Film Board

Fiction: Modern Imaginative

Fs R F *The Doughnuts* (Homer Price). Weston Woods
F *The Emperor's Nightingale* by Hans Christian Andersen. McGraw-Hill.
R *Just So Stories.* EB
R *Just So Stories.* Houghton Mifflin
R *King of the Golden River* by John Ruskin. Grolier
Fs *Reluctant Dragon* by Kenneth Grahame. Materials for Learning.
R *Robin Hood and Other Stories.* Colburn
F *The Ugly Duckling.* Materials for Learning

Nonfiction

R *Frederick Douglass: Adventures in Negro History,* vol. II
F *Paul Laurence Dunbar: American Poet.* Film Assoc.
Fs R F *Time of Wonder* by Robert McCloskey. Weston Woods

Poetry

R *Anthology of Negro Poetry for Young People.* Folkways
Fs R *Casey at the Bat.* Cooper.
F ______________. Sterling
F ______________. McGraw-Hill
Fs R ______________. Weston Woods
R *The Dream Keeper* by Langston Hughes. Folkways
R *Eliot, T.S.: Old Possum's Book of Practical Cats.* Spoken Arts

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71. From the catalog *Approved Audio-Visual Materials* (current edition).

R *Favorite American Poems* by Mary O'Neill. Houghton Mifflin
F *Hailstones and Halibut Bones.* Sterling
F *I Know An Old Lady Who Swallowed A Fly.* National Film Board
Fs R *In a Spring Garden: Haiku.* Weston Woods
F *Paul Revere's Ride.* McGraw-Hill
R *Pied Piper of Hamelin.* Caedmon
F *The Poems We Write.* Grover-Jennings
F *Poetry for Me.* Grover-Jennings
F *Poetry of Longfellow.*
R *Poetry Parade.*
R *Prose and Poetry Enrichment Series.* Singer
F *Tales of Hiawatha.* Sterling
R *You Read to Me, I'll Read to You* by John Ciardi
F *What Is Poetry?* Film Assoc.

Ballads*

R *Cowboy Ballads.* Folkways
R *Ballads of the Revolution.* Folkways
R *Negro Folk Songs for Young People.* Folkways
R *Sea Chanties.* Victor
R *60 Folk Songs of the New World.* Capitol

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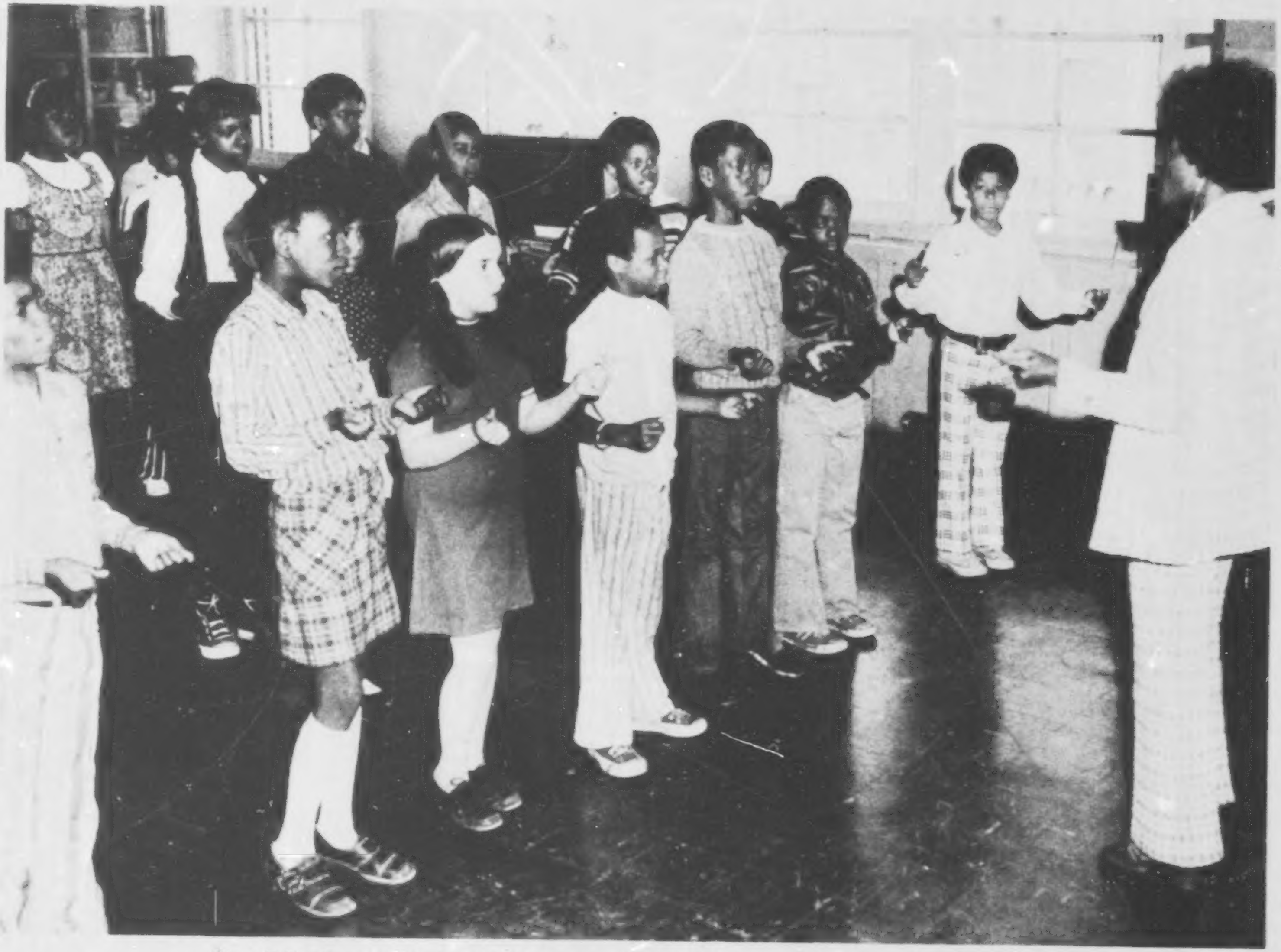
* Add ballads of current interest recommended by pupils.

General Literary Appreciation

Fs *Authors of Many Lands* (set of 8). Eyegate
R *Carl Sandburg Reading His Poetry for Children.* Berliner
F *The Feeling Is Mutual*. Children's Book Council
R *Frances Clarke, Storyteller.* Weston Woods
Fs R *How a Book Is Made.* Media Plus
F *Let's Write a Story.* Churchill
F *The Lively Art of Picture Books.* Weston Woods
F *Poems Are Fun.* Coronet
R *Prose and Poetry Journeys.* Singer
R *Ruth Sawyer, Storyteller.* Coronet
F *Story of a Book: Pagoo.* Churchill
Fs *Understanding Poetry* (set of 6). McGraw-Hill
F *What's in a Story?* Film Assoc.
F *Wrinkle in Time: Interview with Madeline L'Engle.* Living Authors



Class 5-3 rehearses its choral arrangement of "We Real Cool" for the District Speak-In.

A Basic Word List in Spelling

Levels 1-10

Alphabetical listing, by levels, of all words in level 1–6.
****Asterisks indicate words that present spelling difficulties.***

LEVEL 1

A

a
about
after
again*
all
along
also
always*
am
an
and
another
any
are
around
as
asked*
at
away

B

baby
back
ball
be
because*
bed
been*
before*
best
better
big
black
book
boy
boys
bring
brother
but
by

C

called
came
can
car
cat
children*
Christmas
close*
cold
come
coming*
could*
country*

D

daddy
day
days
dear
did
didn't*
do
dog
doll
don't*
door
down

E

each
eat
every*

F

father
few*
find
fine
first*
five
for
found*
four*
friend*
from
fun

G

gave
get
getting*
girl
girls
give
glad
go
going
good
got
grade*
great

H

had
happy
has
have
he
heard*
help
her
here
him
his
home
hope
house
how

I

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I'm*
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is
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its*

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L

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last
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letter
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live
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look
looked
lot
lots
love

M

made
make
man
many
me
men
milk
more
morning*
most
mother
much*
my

N

name
never
new*
next
nice
night
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other
our
out
over

P

people*
place*
play
played
please*
pretty*
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Q

R

ran
read
red
right*
room
run

S

said
Santa Claus
saw
say
school
see
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sister
snow
so
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something
soon
startled*
summer
sure*

T

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thing
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thought*
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told
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took
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tree
two

U

until*
up
us

V

very

W

want
wanted
was
water
way
we
week
well
went
were*
what
when
where*
which*
whole*
white
who
will
wish
with
work
would*
write*

X

Y

year
years
you
your*

Z

LEVEL 2

A

across*
afraid
afternoon
ago
air
airplane
almost*
answer*
anything*
apply
apples
arithmetic*
ask
ate
aunt*

B

bad
barn
bear
beautiful*
began
behind
being
between
bicycle*
bird
birds
birthday*
blue*
boat
body
books
born
both
bought*
box
bread
broke
brought*
brown
building
built*
buy*

C

cake
call
camp
candy
can't*
care
careful*
cars
catch
caught*
church
city
class
clean
clothes
coal
coat
color*
comes
corn
cotton
couldn't*
cousin*
cow
cows
cut

D

dark
decided*
died
different*
dinner
dishes
does*
doing
done
dress
drink
during*

E

early*
eating
eggs
eight*
end
enough*
even
evening
ever
everything
eyes

F

face
fall
family
far
farm
fast
fat
feed
feeding
feet
fell
fight
finally*
finished
fire
fish
fishing
floor
flowers
fly
food
foot
Friday
friends*
front
full
funny

G

game
games
goes*
gold
gone
government
grandmother
grass
green
ground
grow
guess*
gun

H

hair
half*
hand
hands
happened
hard
hat
haven't*
having
head
hear
high
hill
hit
hold
hole
horse
horses
hot
hour*
houses
hundred
hunting
hurt

I

ice
I'll*
important
interesting*
iron
isn't*
it's*
I've*

J

jump
jumped

K

keep
kept
kill
killed
kind
kinds
king
knew*

L

lake
land
later
learn
learned
leave
leaves
left
letters
life
light
liked
likes
line
lived
lives
looking
lost
lunch

M

makes
making*
may
meat*
merry
might
miles
mine
minutes
Miss
miss
money
Mr.*
Mrs.*
music
myself

N

named
near
nearly
nine
nothing

O

o'clock*
oh
open
opened*
others
outside
own

P

pair
paper
park
part
party
person
pet
picture
pictures
piece*
plant
playing
plays
poor
present

Q

quite*

R

rabbit
rain
reading
ready*

real
received*
rest
ride
riding
river
road
rode
running

S

same
sat
Saturday*
says*
sea*
second
seen
send
sent
set
seven
shall
sheep
ship
shoes*
shot
show
sick
side
since*
sing
sit
six
sled
sleep
small
sometimes
sorry
spelling
spring
start
state
stay
stayed
still
stop
stopped*
store*
story
street
studying*
such
suit
sun
Sunday*
supper
suppose*
swimming*

T

table
taken
ten
thank
Thanksgiving*
that's*
third
those
till*
times
tired*
together*
tomorrow*
top
toys
train
trees
tried
trip
truly*
try
trying
turkey
turn
turned

U

uncle
under
upon
use
used*

V

vacation*
visit

W

wagon
wait
walk
walked
walking
wants
war
warm
wash
wasn't
watch
wear*
weather*
weeks
why
wind
window
windows
winter
without
woman*
won't*
wood
woods
working
world
wouldn't
writing*
wrote*

X

Y

yard*
yellow
yes
yesterday
yet
young
yours

Z

LEVEL 3

A

able
above
address*
against
age
all right*
alone
already*
although
among*
animal
answered
anyway
April*
arm
army
arrived
art
asleep
awful
awhile*

B

babies
bag
band
bank
baseball
basket
bath
bears
beat
became
become
believe*
bell
bet
bill
bit
board
bottom
boxes
breakfast
bridge*
bright
broken
build
buildings
business*
busy*
butter

C

cage
cannot*
cap
captain
card
carried
carry
cattle
cave
center
cents
chair
chicken
chickens
chief*
child
cities
clay
climb
climbed
cloth
club
colored
company
cook
cool
corner
cost
countries
course
covered
cowboy
cried
cross
cry*
crying

D

dance
dead
death
December
deep
deer
desert
desk
discovered
doctor
doesn't
dollars
doors
draw
dressed
drive
dry
duck

E

ears
earth
Easter*
easy
education
egg
either*
electric*
elephant
else
English
enjoy
enjoyed
everybody*
everyone
except
excuse

F

fair
farmer
favorite
Feb.*
feel
feeling
felt
fence
field
fifth
fifty
filled
fixed
flag
flew
flower
football
forest
forget
forgot
fourth*
fox
free
frightened
fruit
fur

G

garden
gas
geography
ghost
given
gives
giving
glass
good-by*
grandfather
grandma
gray
grew
group
grown

H

hall
Halloween*
hardly
hay
health
heavy
held

hello*
helped
hen
hide
himself
history
hospital*
hours
hungry
hunt
hurry

I

ice cream
idea
inches
Indian
inside
instead*
interested*
invited
island*

J

job

K

kitchen
kitten
knife
known

L

lady
largest
late
laugh
laughed
law
lay
leg
lesson
lessons*
library*
lines
listen
living
log
looks
lovely
low

M

machine
mad
mail
March
married*
master
maybe*
mean
means
meet
met
middle
mile
mind
minute*
missed
Monday
monkey
month
months
mountain
mouth
move
moved
mud

N

names
neck
need
nest
news
noise*
noon
north
nose
number

O

ocean
office
often*
oil
ones
orange
order

P

paint
painted
papa
parents
pass
passed*
past*
pay
pen
pencil
pick
picked
picnic
pieces
pig
pink
places
plan
plenty
pony*
porch
potatoes
power
president
program
P.S.
pull
pulled

Q

quickly

R

race
radio
raining
raise*
rat
rather
really*
remember
report
rich
ring
robin
rock
rope
round
rubber

S

salt
sand
scared
seat
seeds
seemed
sell
sending
several
shoot
short
showed
silk
sincerely*
singing
sitting
sixth
skate
skating
skin
sky
sleigh
slide
slowly
smoke
snake
soap
soft
sold
soldiers
someone
sometime*
son
song
south
southern
spend
spent
squirrel
stairs
stand
standing
star
states
station
stick
stockings
stone
stood
stories
stove
straight*
string
strong
study
sudden
suddenly
sugar*
supposed
surely*
surprise*
surprised
sweet
swim

T

tail
takes
taking*
talk
talking
tall
taught
tea
teach*
teacher's*
team
teeth
telephone
telling
tells
test
thanks
thinking
thirty
though*
thousand
threw
throw
Thursday
tonight*
toward
toy
travel
tricks
trouble*
truck
twelve
twenty

U

usually

V

valentine
vegetables
village

W

waiting
wall
ways
we'll
we're*
west
wet
wheat
whole*
wide
wife
wild
woke
women*
won
wonderful
word
words
worked
written*

X

Y

Z

LEVEL 4

A

act
add
ahead
America
American
amount
angry*
anyone
aren't*
astronaut
automobile*
awoke

B

bark
base
basketball*
bat
battle
beach
beads
beans
bedroom

bee
begin
beginning*
below
beside
besides
bigger
biggest
bite
blew
block
blood
blow
blowing
bone
bottle
bow
bowl
branches
brave
break*
broadcast
brush
bunch
burned
bus
buses*
bushes

C

cabin
calf
capital
cards
case
castle
cause
cellar
certain
certainly
chance
change
changed
cheese
chimney
choose*
circus
citizen
cleaned
clear
climate
clock
closed
clothing
coast
coffee
college
colonies
common
constitution
cooked
cookies
cooking
court
cover
cream
creek
crops
cup
cute

D

dancing
daughter
Dec.*
die
dig
dirt
dirty
disease
dish
dollar
downstairs
drawing
dream
drew
drop
dropped
drove
drum
dust

E

ear
east
eleven
engine
especially
expect
eye

F

fairy
falls
famous
farther
faster
feast
February*
fed
fifteen
fighting
fill
finger
finished
fireplace
fix
flat
flood
flying
folks
follow
following
foreign
form
fort
forty*
fought
fresh*
furniture

G

general
germs
glasses
gloves
goat
God
golden
goods
grain
grandpa
greatest
growing

H

hadn't
hamster
handkerchief*
hang
heart*
heat
helping
hid
hike
hind
honey
hop
hoping
horn
hotel
hung

I

I'd
ill
inch
industry
ink

J

Jan.*
January
joy
July
June

K

kite
kitty
knock
knocked

L

laid*
landed
larger
laughing
lead
leader
learning
least
led
lion
lonesome
longer
loose
loud
loved
loving*
luck
lying

M

main
mama*
market
matter
May
meal
meeting
mill
moon
mostly
mother's
mouse
moving

N

nail
needed
newspaper
none*
northern
Nov.*
November
nurse
nylon

O

oats
Oct.*
older
ore
ours
outdoors

P

package
page
paid*
pan
pants
parade
parakeet
peace
piano
pie
placed
plane*
planned
planted
pleasant*
pocket
poem
point*
pole
police
policeman
pond
pool
popcorn
possible
post
post office
pounds
practice*
principal
prize*
probably
proud
public
pumpkin*
puppy
push
putting

Q

queen
quick
quiet*
quit*

R

railroad
rained
raised
rang
rayon
reach
reached
reason*
receive*
recess
region
reindeer
replied
returned
rice
roll
rolled
roof
rose
roses
row

S

sack
sad
safe
sailed
sang
save
science
seal
season
seed

seem
seems*
sentence*
settled
sew*
shining
shirt
shoe
shop
shore
shut
sight
sign
silver
size
skiing
sleeping
slept
sliding
slipped
slippers
slow
snowing
soil
soldier
somebody
sound
speak
spell
spot
square
stamps
steel
steps
storm
strange
stream
stuck
studied
subject
subway
swing

T

talked
teaching
television
tent
terrible*
thankful
theater*
theft
themselves*
there's
thick
tie
tied
tin
tiny
track
trade
trap
tribe
true
trunk
Tuesday*
twice

U

United States
upstairs
useful

V

valley
visited
voice

W

waited
washed
watched
Wednesday*
western
wheel
whether*
whom
whose
win
wise
wished
wonder
wooden
wool
wore
wrong

X

Y

you'll
you're
yourself

Z

zoo

LEVEL 5

A

absent
accident
addition
airport
allowed
anybody
apart
appreciate
arrow
articles
asking
assembly
attention
auditorium
auntie
autumn

B

badly
balloon*
bar
barrier
basement
beauty
begins
belong
belt
berries
Bible
birth
blackboard
blanket
bloom
boots
brick
broom
bucket
buffalo
bull
bunny
buried
burn

C

cabbage
calling
camel
canary
candle
cane
canoe
capsule
carnival
carrying*
cart
caused
celebrate
central
chain
charge
chase
cheer
chest
chose
circle
classes
cloud
clown
comb
Congress
contest
count
county
couple
crossing
crowd*
custodian
cutting

D

dairy
danger
dangerous
deal
distance
divided
dog's
dreamed
dried
driving
dug

E

easily
eaten
edge
eighteen
eighth
elected
electricity
empty
enter
entered
escape
etc.
eve
everywhere*
examination
exciting
experience

F

factories
factory
farming
father's
fellow
fit
flies
flour
forgotten
formed
forth
fourteen
freedom
freeze
friendly
frog
frozen

G

garage
gate
gather
gay
giant*
gift
gotten
grabbed
grand
grapes
grocery

H

hammer*
happen
harden
hasn't
hate
healthy
herself
he's
higher
highest
hobby
holding
holiday
honor
hook
however
huge
hurried
husband
hut

I

imagine
interest
invite
inviting

J

jack-o'-lantern
jail
jar
joined
jolly
journey
juice
jumping
jungle
junior

K

keeping
key
kick
knows

L

lace
ladder
language
lazy
leading
leaf
leather
less
lettuce
lie
load
located
lower
lucky
lumber

M

man's
manufacturing
map
marble
mark
marry
match
matches
material
members
mew
mice
million
mixed
modern
moment
moss
movies
muddy
museum

N

narrow
nation
national
neat
necessary
needle
Negro
neither
neighbor
nickel*
nobody
nor
note
noted
numbers
nut

O

oak
officer
operetta
orchestra
ought*
owned
owner

P

pack
packed
packing
pail*
painting
pasture
path
peanuts
penny
perfume
perhaps
period
pile
pilgrims
pin
pine
pipe
plain
planning
planting
plate*
pleased
pleasure
polar
population
position
postman
pound
powder
prettiest
promised
protect
pump
pupil
purple

Q

quarter*
queer
question
questions
quietly

R

rainy
ranch
remembered
research
return
rifle
roam
roots
rough
route
rug

S

safety
sail
sale*
saving*
scare
scene*
schoolhouse*
scout
seam
secret*
secretary
seeing
self
selling
separate*
setting
seventh
shade
shake
sharp
shed
sheet
shell
shopping
sidewalk
sir
sixteen
skis
slacks
sleepy
slid
smaller
smart
smell
snowball
socks
sooner
sore
sort
special
speech*
speed*
spoke
sport
spread
stage
stamp
starting
staying
steam
stepped
stock
stomach
straw
struck
studies
sunny
sunshine
surface
sweater
swell
system

T

tag
terribly
thin
thirteen
thread
tiger
tight
tire
tobacco
tools
tooth
touch
trail
traveling
treasure
trick
tries
tunnel
turning
turtle
twins

U

uncle's
understand
union
unless
upper
using*

V

valuable
verb
violin
visiting
vote

W

wagged
wake
washing
weight
welcome*
whistle
whistling
wing
wire
wishing
wolf
worm
worth

X

Y

yards

Z

LEVEL 6

A

account
adopted
adventure
afterwards
agreed
agreement
aid*
aisle
alive
ancient
ant
anxious
anywhere
appeared
apron
area
artist
ashes
atom
attack
attic
August
author
auto
avenue
average
awake
awfully
ax

B

bags
bait
bake
baked
banana
bang
bare*
barrel*
bathing
bay
becoming
beef
beg
bench
blind
bodies
bomb
boss
bother
bouquet
branch
breast
breath
bringing
brook
bubbles
bug
burst
bush
butterfly
button
buying*

C

cabinet
calendar*
calves
canal
canyon
capture
caravan
carefully
carriage
carries
cement
cent
century
chalk
character
chart
chasing
check
cherries
cherry
chocolate
chores
chosen
cleaning
clerk

cliff
closet
cocoa
coconut
collar*
colony
comfortable
commerce
committee
community
considered
continued
control
copper
copy
correct
costume
cottage
crack
crew
criminal
crop
crowded
curly
current

D

daily
dam
date
dearest
decide*
deck
decorate
department
dime
dining*
direction
disappointed
district
ditch
donkey
double
Dr.
drank
drawn
dressing
drill
drinking
driver

E

easier
eastern
eighty
enemies
enemy
energy
engineer
enjoying
excitement
exercise
expected
expecting
explain
extra

F

fact
failed
fairies
fan
fasten
favor
fear
fever
fierce
figure
firecrackers
flashlight
float
follows
fond
fool
forced
fork
forward*
frost
froze
fuel
further
future

G

gang
gasoline
gathering
geese
generally
goldfish
goose
governor
greatly
groceries
grounds
growth
guard*
guide
gum
gymnasium

H

handed
handle
happily
happiness
harbor
harvest
haunted
hearing
height*
herd
here's
hiding
hoe
hog
hollow
holy
honest
human
hunter

I

immediately
information
inn
invitation
itself

J

jacks
jelly
jet
join
joke
judge*

K

keen
keeper
kid
kindergarten
kiss
knee
knives

L

lad
ladies
lamb
lap
lard
lately
lawn
lawyer
length
letting
level
liberty
lightning
limb*
liquid
list
lit
lock
lonely
lose*

M

machinery
magazine
maid
manager
Mar.*
march
mat
meant*
measles
medicine
member
men's
message
midnight
mineral
mining
mischief
missile
model
motive
motor*
musical

N

nap
native
natural
nature
naughty
navy
nearer
neighborhood
nephew
net
nicely
niece*
nineteen
notice
noticed
noun

O

oasis
oatmeal
obey
object
October
offered
officers
oldest
opening
orchard
ordered
ourselves
oven
overalls
owl

P

pages
pain*
pal
palace
pardon
parties
passing
paste
pat
patch*
peaches
peak
peas
penmanship
pennies
per
perfect
phrase
pillow
pilot
pirate
pitcher
plantation
player
playhouse
playmates
plow
pocketbook
poison
polite
ponies
pop
popular
pot
pour
practicing
prepare
press
prevent
price
prince
princess
print
prison
process
produce
project
promise
proper
property
protection
pup
puppies
pure
purpose
purse

Q

R

rag
raising
rake*
rapidly
raw
reader
reasons
record
refused
regular
rent
ribbon
ringing
roast*
roller
rolling
rooster
rule
ruler
rum
rush
rushed

S

saddle
safely
sailing*
sailor
salmon
sandwiches
sandy
Sat.
scarf
scenery
scissors
scooter
score
scratch
search
section
seek
Sept.
September
serve
service
sets
settle
settlement
settlers
seventeen
shadow
shape
sheets
shelter
shine
shook
shoulder
shovel
showing
sickness
signal
signed
silly
simple
single
sink
sister's
sixty
ski
slave
slip
slippery
smile
smooth
snowman*
social
solid
soup
space
spirit
spoon
St.
stable
stationery*
steal
steep
stiff
stole
streetcar
stuff
success
sulphur
supplies
supply
surrounded
swam
sweep
sword

T

tame
tan
tank
tar
tardy
tariff
taste
tax
tear*
temperature
tennis
term
territory
therefore
they're
throat
thrown
thus
ticket
timber
toast*
toe
tomatoes
tore
torn
towards
towel*
tractor
training
tramp
transportation
treat
treated
treaty
trimmed
tub
twenty-five

U

ugly
umbrella
unknown
uses
usual

V

various
vase
vegetable
vine
visitor*
visitors

W

walrus
waste*
wave
weak*
weapons
wedding
weigh*
weighed
we've
whale
what's
whenever
whip
windmills
wine
wishes
witch
within
wolves
wondering
worry
worse
worshipped
wrap*
wrapped
wrist

X

Y

Z

LEVEL 7

A

aboard
ache*
acquainted
action
adjective
advantage
adverb
advice*
agree
agriculture
aim*
alike
alley
alligator
allow*
altogether
amendment
amusement
angel*
ankle
answering
apartment
apiece
appearance
appreciated
appreciation
argument
arrive
article
ashamed
aside
assignment
attacked
attend
attended
attractive
aviator

B

backwards
bacon
bacteria
bakery
baking
barley
bean
beaver
begged
begun
bend
beneath
bent
blown
bluebird
boil
booklet
border
borrow
bound
boundary
bracelet
brake
(car brake)
breaking
breathe
bridle
buck
bud
bulb
bulldog
bump
bundle
burnt

C

cafeteria
camera
cannon
Capitol
cardboard
careless
carols
cast
cedar
ceiling
celery
chapter
cheap
checkers
cheerful
chew
choir
chorus
civil
cloudy
clover
coach
cocoon
collect
collection
collie
colonial
comical
command
commercial
complete
completed
composition
concert
condition
confederation
consider
contain
continent
convention
council
counter
courage
covering
cranberries
crash
crawl
crazy
crept
crime
crow
cruel
curtain

D

damp
dandy
darkness
darling
dates
dawn
degree
delicious
delighted
deliver
design
destination
destroyed
development
diamond
dictionary
difference
difficult
digest
dip
dipped
discovery
dive
divide
division
dock
dolly
dot

downtown
dozen*
dreaming
dresser
driven
drowned
due
(payment due)
dull
duties
duty
dwarf
dye
dying

E

eagle
earn
(earn money)
earned
election
elevator
embroidery
entertainment
entirely
envelope*
equal
equipment
eraser
event
exactly
example
excellent
exchange
executive
excellent
expensive
explore
express
extremely

F

fairly
fairyland
falling
feather
fertile
figures
filling
fireman
fireworks
fisherman
flax
flight
flow
fold
folk
foolish
force
ford
forever
forgive
fortune
fountain
frame
freight
fried
furnace
furnish
furnished

G

gain
garters
gentle
gobble
golf
goodness
grab
graceful
gradually
grammar*
grave
grazing
grease
greater
grey

H

habit
ham
happiest
harm
harness
harp
hatch
hatched
hatchet
hated
haul
hawk
heaven
hero
highway
holly
holster
hoped
hose
household
hygiene

I

iceberg
icy
idle
igloo
importance
impossible
improve
improvement
including
increased
indeed
independence
independent
index
industries
insects
instance
instrument
intelligent
invention
ironing
irrigation

J

jacket
jam
jealous
jewels
justice

K

kettle
keys
knight
knob
knot*
knowing
knowledge

L

labor
lack
lame
lantern
lariat
league
lies
lift
likely
lime
linen
lungs

M

magic
mailbox
majority
manners
manual
manufacture
maple
marked
mass
mate
meadow*
meanwhile
measure
melt
memory
metal
method
mighty
military
miner
minister
mirror
mistake
mistress
mittens
mix
moisture
moonlight
moth
mountainous
mule
multiply
mumps
mystery

N

nearest
necklace
Negroes
nervous
ninety*
ninth
northwest
notebook
notes

O

obtained
occupation
occupied
odor
onions
opera
operation
opposite
orbit
organ
organized
outline
ox
oxen
oxygen

P

paddle
pajamas
palm
pantry
paragraph
parlor
particular
partner
pavement
paw
peep
percent
permission
petroleum
phone
pier
pigeon
pioneer
pistol
pitch
playful
playground
P.M.
poet
political
port
potato
pray
prepared
preparing
principle
printed
printing
prisoner
private
problem
production
progress
pronoun
proved
provide
provided
pudding
puzzle

Q

quack
quantities
quilt

R

raft
ragged
rail
rainbow
rainfall
realize

recreation
regards
religion
religious
remain
respect
result
revolution
reward
rid
ripe
rise
rising
robber
rocky
rod
roofs
root
rub
runner

S

salad
salute
satisfied
scarce
schoolroom
scream
screen
seldom
semester
sense
serious
servant*
seventy
share
shelf
shepherd
shipped
shone
shout
shower
shown
silence
silent
skirt
skunk
smallpox
smoking
snowy
soda
somewhere
sour
spade
spare
speaking
spear
spending
spices
spin
spinach
splash
split
sprained
statement
statue
steer
stem
stir
stolen
stool
stoop
stranger
stratosphere
strawberries
streamline
strength
strike
student
subtract
succeeded
successful
suggested
sum*
(sum of money)
sunset
support
swept
swift
Swiss

T

tadpoles
tap
teaspoon
teepee
telegraph
tender
tenth
thanking
thirsty
thoughts
thrifty
throne
throughout
thunder
tip
title
toad
toilet
tomato
tongue
tonsils
tool
tough
tower
trading
traffic
trim
trousers
trout
truth
tube
tuberculosis
tulips
tune
twin
type

U

unhappy
unit
united
untie
upset
uptown

V

vacant
value
varnish
verses
view
vitamins
voyage

W

waist
(waistline)
wander
wanting
watermelon
wax
wealth
wealthy
weave
weaving
whatever
whipping
willing
windmill
windy
wipe
worn
(worn book)
worried
worst*
wound
wreath
wreck

X

Y

yell
younger

Z

zebra
zero
zone

LEVEL 8

A

absence
accept
accepted
accessories
accommodate*
accurate
activity
adding
adolescent
advertisement
aerial
afford
agricultural
air-conditioned
alarm
alcohol
allegiance
alphabet
A.M.
ambition
ambulance
announce
antenna
anyhow
ape
appear*
appointed
appointment
apprentice
Apr.
apt
aquarium
armies
armistice
arose
arranged
artificial
ashore
astonished
attached
attempt
attentive
Aug.
aviation

B

background
baggage
baker
balance
bandage
banner
barber
barefooted
barely
basin
bass
bathe
batter
beard
beast
beaten
beyond
birch
biscuits
bison
bitter
blade
blond
blossom
blueberries
bold
boom
boxing
brand
breaks
breeze
broad
brownie
bugle
bullet
bunk
butcher

C

cafe
campus
canned
carbon
carpenter
carpet
carrot
carve
cash
catalogue
catcher
caterpillar
cereal

certificate
changing*
cheaper
checked
chin
choice*
chop
chopping
chum
churn
cider
civilization
civilized
clever
closely
closing
code
colonist
comfort
companies
companion
completely
complexion
compound
conductor
cone
connected
consent
considerable
constant
content
continue
conversation
cooky
coop
cord
cough*
cradle
crown
curb
cure*
curious
curl

D

daintiness
dainty
damage
dare
daylight
debt
declaration
deed
defense
delight
delightful
delivered
dense
dentist
deodorant
depend
depot
describe
description
desire
destroy
determined
dew
(dew is wet)
diameter
diary
diet
directly
distant
distributed
dizzy
document
doubt
dough
drag
dragon
drain
drawer
dreadful
drug
drunk
dumb
dump
dungarees
dusty

E

eager
earlier
effect
elect
elements
elf
empire
enclose
enforce
entire
entrance
erase
errand
evergreen
expedition
experiment
explained
export
expression

F

faint
faith
faithful
false
fancy
fault
favorable
female
fiddle
file
final
finest
firm
fitted
flakes
flash
flesh
flint
fluffy
forehead
former
fortunate
foundation
fraction
friendship
fright
frighten
fry
fudge
funeral

G

gallon
garbage
gentleman
gentlemen*
giraffe
glaciers
globe
glue
goal
good night
gown
graders
graduate
granite
grapefruit
grasshopper
gravel
gravy
grind
grove
guest
guitar
gulf

H

hail
handsome
handy
happier
hardships
haystack
headache
heap
helpful*
hem
highly
historical
hitch
hobbies
hopping
horrible
howl
how's
humbug

I

ideal
ignorance
image
imagination
impatient
import
improve
incident
income
incorrect
indent
industrial
influence
innocent
insect
intend
intended
interior
intestines
inventor
investigate
iodine
issued
itch

J

jaw
jerk
jewelry
judicial
junk

K

kindly
kindness
kingdom
knit
knitting

L

laboratory
lane
(shady lane)
latter
lbs.
leak
lean
legislature
lemon
lemonade
license
lick
lid
lilies
liner
lip
lipstick
literature
liver
local
location
lodge
lowest

M

mailman
major
male
(male cat)
manner
mansion
marriage
marshmallows
mask
mayor
meantime
medium
mend
mentioned
meow
merchant
merely
mess
messenger
mild
mission
monument
mop
mosquito
motion

motorboat
motto
movement
multiplication
murder
muscles

N

napkin
naturally
necktie
noble
noisy
nowadays*
numerous

O

oars
odd
olden
onto
opinion
opossum
opportunity
ordinary
organic
organization
original
orphan
otherwise
ouch
overcoat
overflow
owe
oyster

P

pageant
pale
(pale face)
pansies
papoose
parachute
parrot
partly
passage
passenger
patient
pattern
paying
peaceful
peach
pear*
(pear tree)
pearl
peasants
pecans
peck
peculiar
pepper
permanent
petals
phosphorus
physical
plant
plank
plaster
platform
plaything
pledge
plum
plural
poisonous
policy
polish
pork
porous
porter
possession
postmaster
pottery
poultry
practically
prairie
prayer
preacher
preamble
precious
preposition
Pres.
presence
presents
pressure
prettier
primary*
primitive
product
professor
promote
propelled
proteins
prove
published
puddle
puff
pulp
purchase
purchased

Q

quail
quarrel
quart

R

rabbi
rack
racket
raincoat
range
rank
rate
rattle
rattlesnake
reaching
rear
receiving
recently
refreshments
refugees
register
regret
relief
reply
reported
republic
request
requested
required
rescue
resources
restaurant
riddle
rider
rim
rink
roar
rosy
rotten
rubbish
rude
rusty
rye

S

sake
salary
salty
sample
sandwich
sank
satellite
sauce
scale
schoolmate
scrub
scrubbing
seaports
seashore
secure
seesaw
select
selected
selfish
series
serving
shack
shady
shark
shelves
shiny
shopping
shock
showman
shrubs
similar
singer
singular
skillful
skip
slick
slum
smelting
snap
snowflakes
snowshoes
somewhat
source
southeastern
southwest
sparrow
speaker
spider
spied
spill
spit
spite
spoil
spool
sprang
spun
stack
stake
stalk
startle
stationary
(stationary tub)
steady
sting
stopping
stormy
strain
strap
streak
stretch
strip
stroke
stump
stunts
style
subscription
substance
succeed
suck
suggest*
suitable
suitcase
superintendent
surrender
swallow
swamp
switch
swung
syrup

T

tablecloth
tack
tackle
tale*
(fairy tale)
tallow
target
task
tavern
teacups
tease
telegram
telescope
temple
tend
terms
thrift
thumb
Thurs.
tickled
tide
(low tide)
ties
tinsel
toboggan
toothache
toothbrush
total
tournament
trailer
transport
trash
travelers
tray
treatment
trial
troop
tropical
tusks

twelfth
twigs
typhoid

U

unable
underground
underneath
understood
unexpected
uniform
university
unloaded
unusual

V

vapor
vast
verse
vessel
victory
vinegar

W

wade
(wade in water)
walnut
warn
(warn of danger)
waterfalls
weary
Wed.
weed
weekly
welfare
wharf
wherever
wicked
wigwam
wilderness
willow
winner
winning
woodpecker
woolen
worker
woven
writer

X

Y

yarn
you'd
youth
you've

Z

zinc

LEVEL 9

A

ability
abundance
abundant
abuse
accidentally
accompanied
according
accused
acorn
acre
active
activities
actually
additional
addressed
adjustment
administration
admire
admission
admitted
adoption
adult
advance
advanced
advertise
advertising
advise
advised
affair
affected
afterward
agent
agreeable
alas
ale
alien
aloud
amazement
ammunition
amusing
anchor
angle
anniversary
annual
apologize
appears
appendicitis
appetite
applied
apply
appoint
appropriate
approximately
apricots
armor
arrange
arrangement
arrest
arrival
arts
assistance
assistant
assortment
athletic
atmosphere
attendance
attending
attorney
audience
available
avoid
aye

B

bachelor
bamboo
banjo
banquet
bathtub
battery
bead
beautifully
beet
(beet sugar)
beggar
behave
belief
beloved
benefit
benefited
benefiting
berry
bid
bind
blame
blank
blaze
bleed
bless
blessing
blizzard
bloody
bond
bonfire
bore
bounce
brain
brass
bride
brilliant
bronze
buckle
bulletin
burglar
bury
bushy
buyer
buzz

C

cable
cactus
calm
canvas
capable
cape
caring
carol
carrier
celebration
cemetery
chairman
chapel
charged
cheek
chemical
chemistry
chestnut
cigarette
civic
claim*
clamp
clan
claws
(cat's claws)
cleanliness
clearly
click
cloak
coarse
(coarse thread)
coastal
coin
coke
colonel
commander
commence
commission
communication
compass
computer
concerning
concrete
conduct
conference
connect
connection
conquer
constantly
construction
containing
continental
contract
convenience
cooperate
copies
copyright
cork
corpuscles
cot
courteous
coward
coyote
crab
cracker
cranberry
crank
crayons
create
credit
creep
crepe
cripple
crochet
crocodile
crust
crystal
cultivate
cunning
curve
cushion
custom

D

daisies
daisy
dandelion
dash
deaf
debate
deceived
decent
decision
declare
decoration
defects
defend
delicate
delivery*
demand

depth
derrick
described
desired
dessert
detective
develop
develops
devil
dike
dine
dipper
direct
disappear
disappeared
disappointment
discover
discuss
discussed
discussion
disgusted
disposition
dissolve
distinct
disturb
dodge
dome
domestic
dominoes
dose
dove
drama
dread
dreary
drift
drown

E

earliest
ease
easiest
edition
editor
effort
electrical
eleventh
elk
elm
embarrass
embarrassed
enormous
entertain
entitled
equator
equipped
essay
essential
establish
evil
exact
exceedingly
exhausted
expense
expenses
extend
extended
extent
extreme

F

fade
fail
fairground
fame
familiar
fare
(bus fare)
farewell
fashion
fatten
feature
federal
feeble
fern
ferry
festival
film
fingernail
fist
flame
fled
fleet
flock
flop
fluid
flute
foe
foggy
footsteps
foreigners
formerly
fowl
(wild fowl)
frequently
Fri.
frontier
fully
fuzzy

G

gaily
generation
geysers
gin
gladly
glance
glands
glassware
glee
gloomy
glorious
gnat
goblins
goddess
gorgeous
graduation
grant
grateful
gravity
graze
greedy
greet
grip
grocer
growl
guessed
guilty

H

hammock
handful*
happening
hardware
harpoon
harsh
headquarters
healthful
heel
(rubber heel)
hestitate
hippopotamus
hire
historic
homesick
honorable
hood
horizon
hound
hug
hum
humorous
hump
hurrah
hurriedly
hydrogen

I

ignorant
illness
immigrants
imp
impolite
impression
include
increase
individual
indoor
industrious
informed
injure
inquire
inspection
instantly
instruction
insurance
interfere
international
interview
introduce
invalid
invent
irrigate
ivory

J

jay
joint
joyful
joyous
juicy
jury

K

kidnapped (*or* kidnaped)
kimonos
kit
kneel
knelt

L

lain
(has lain down)
latch
latest
laundry
layer
lb.
leap
leapfrog
legal
lend
lever
liable
lieutenant
lighthouse
lily
limestone
limp
lining
liquor
lively
livestock
loaf
locate
locker
locomotive
lone
(lone rider)
loop
lord
loses
loss*
lover
lowlands
loyal
lump

M

macaroni
magnificent
malaria
manage
mane
manhole
manicure
manly
marvelous
mash
mathematics
mattress
mechanical
medal
medical
membership
mention
mercy
merrily
microscope
midway
mink
minstrel
minus
mischievous
miserable
missionary
mist
mixture
moccasins
mockingbird
mold
mole

Mon.
monitor
monks
monster
morn
mount
mummy
musician
mustard
mysterious

N

narcissus
navigation
nerve
newsboys
New Year's
nickname
nightgown
normal
northeast
notify
nuisance
nursery

O

obedient
objection
obtain
occur
occurred
offer
official
olive
operate
opportunities
oral
originally
oriole
ostrich
outfit
overboard

P

pad
painter
pane
(windowpane)
panther
patent
patience
patrol
patter
paving
peddler
peddles
peel
peninsula
perch
perfectly
performance
permit
personal
pest
petrified
pheasants
phonograph
picket
picketing
pill
pinch
pineapple
pint
pity
plateau
pleasing
plentiful
pneumonia
pod
poetry
politics
polo
poorly
porcupine
portion
positive
possibly
postage
posters
posture
practical
prairies
praise*
predicate
prefer
pretend
previous
pride
priest
printer
privilege
profit
prominent
promptly
propeller
properly
proposed
prosperous
publish
punch
punish
punishment

Q

quality
quantity

R

radiator
railway
ram
rapid
rare
rascal
recent
recognize
reddish
reflection
refrigerator
refuse
reins
relation
release
remove
repair
reporter
represent
representative
reservation
reserve
reservoirs
reside
resort
respiration
review
revolver
rhinoceros
rhyme
ridge
rinse
risen
rob
robe
rodeo
rowboat
royal
ruin
rung
rust

S

sacred
salesman
salve
sandals
sandpaper
sash
satin
satisfactory
saucer
sausage
scarcely
scarlet
scary
scatter
scheme
scholar
scientist
scold
scrap
scrapbook
scrape
screw
scribbling
seaweed
secured
seize
senior
seriously
sermon
session
severe
sewage
shallow
shame
sheriff
shield
shingle
shoemaker
shortly
shotgun
shove
shrimp
sigh
signature
sill
silverware
simply
sin
sincere
sincerity
skeleton
skill
skinny
skull
slap
slate
slay
(slay a dragon)
sleet
sleeve
slender
slice
slight
sling
slope
sly
snail
sneak
sneeze
soak
society
sock
sofa
sole
(sole of shoe)
somehow
somersaults
sorrow
soul
(soul of man)
southwestern
sow
(sow wheat)
spank
spark
species
specimen
speller
spray
springtime
sprinkle
spruce
spy
squash
squaw
squeak
squeeze
stagecoach
stairway
stall
standard
stare*
starter
starve
stately
steak
steamboat
steamer
steamship
stenographer
sticky
stitch
storage
storekeeper
stout
straighten
strait
(strait of water)
strawberry
stray
strict
struggle
supermarket

T

taffy
tailor
tangle
taxi
teapot
tearing
temper
terrific
testimony
textile
theory
thermometer
thief
thorn
thorough
thoughtful
thrill
thump
tickle
timid
tiresome
tomb
ton
tone
tonsillitis
topic
torch
touchdown
tourist
tow
(tow a car)
trace
transfer
transferred
trapeze
traveler
treasurer
triangle
trigger
tripped
trot
trust
tucked
Tues.
tumble
turnip
twine
twinkle
twisted

U

umpire
uncomfortable
unconscious
unconstitutional
underline
underwear
unfortunate
unite
unload
unlocked
unnecessary
unpleasant
upward
urn

V

vaccinated
vaccination
vanilla
vanished
vanity
variety
vats
vegetation
velvet
venison
vest
vicinity
Vikings
violet
visible
volcanoes
volley

W

wages
ward
warrant
warrior
westward
wharves
wheelbarrow
whiskers
whisper
whoever
wholesome
wick
widow
width
wig
wildcat
wink
wireless
witness
wives
woody
workshop
worthy
wren

X

Y

yeast
yield
yolk

Z

LEVEL 10

A

abroad
absolutely
absurd
accent
acceptance
accidental
accommodation*
accompany
accomplish
accomplishment
accordingly
accuracy
accustomed
acknowledge
acquaintance
acquire
actor
actress
actual
addresses
adjust
admit
adopt
affect
affection
affectionate
affectionately
afloat
agency
airways
alert
allowance
alloy
ally
altitude
amuse
anger
announcement
annually
anxiously
apology
apparatus
apparently
appeal
application
applying
approach
approval
approve
arctic
argue
artistic
ascended
assemble
assign
assist
associate
association
assumed
assured
astonishment
athletes
athletics
attach
attitude
attract
attraction
authority
await
awaiting
awakening
award
aware
awkward

B

badge
bale
ballad
ballot
bargain
barge
bashful
beacon
behalf
behavior
believing
berth
(upper berth)
beware
bidding
binding
blend
blot
blouse
blowout
bluff
boycott
braid
branding
brief
broadcasting
bruise
bumper
bungalow
buoy
burden
bureau
burial

C

cadet
campaign
camphor
cancel
candidate
cannery
capacity
career
cargo
carloads
cartoon
caution
cease
ceremony
champion
changeable
channel
charity
charm
charming
chauffeur
cheat
chill
chisel
choke
chords
Christian
cigars
circular
circulation
circumstances
citrus
clap
clause
(clause in a will)
clipper
clothe
Co.
coil
column
combination
commands
comment
commit
commitment
committed
committing
communicate
comparative
compare

comparison
compel
compelled
competition
complain
complaint
compliment
compose
comrade
concern
concluded
conclusion
condemned
confess
confidence
confident
confirm
confused
confusion
congratulate
conscience
conscious
consequences
consequently
considerably
consideration
consist
construct
consult
contented
contents
continually
contrary
convenient
convince
cooperation
cordially
corporation
corpse
correction
correspond
correspondence
countenance
courtesy
crayon
creamery
criticism
criticize
cruiser
crumb
crush
cucumber
cupboard
curiosity
customary
customer
cylinder

D

dealer
decline
defeat
definite
definitely
definition
delay
delayed
democracy
democrat
deny
dependent
deposit
descend
descended
descending
deserve
desirable
despair
desperate
despise
detail
determine
devoted
dial
dictates
difficulty
dim
diner
diploma
director
disagreeable
disappoint
discount
discourage
disgrace
disguise
disgust
dislike
dismiss
dispatch
display
dispose
dispute
dissatisfied
distinguish
dividends
doubtful
doubtless
draft
dramatic
duplicate

E

earnest
economical
educate
effective
efficiency
efficient
elaborate
elbow
elsewhere
embarrassment
emergency
employ
employees
employer
employment
enable
encourage
endeavor
endurance
endure
engage
enterprise
enthusiasm
enthusiastic
envy
equally
erect
erosion
error
escort
establishment
estate
estimate
evidence
evidently
examine
exceed
excel
exception
excess
excite
excursion
exhibition
exist
existence
expectations
explanation
explode
exploration
explosion
exquisite
extension
extraordinary

F

factor
faculties
failure
fascinated
fascinating
faucet
fee
feminine
fiction
fiery
filed
financial
fingerprint
flavor
foreman
forwarded
foul
(foul play)
fragrant
frank
frequent
fret
frisky
frown
fulfilled
fund

G

gallery
garment
gem
generous
genius
gingham
glide
gossip
govern
gracious
gratitude
grief
grieved
groans
groomed
gross
guarantee
guardian
gutter

H

handling
hangar
haste
hastily
heal
(heal a score)
hence
hereafter
hinge
hint
hoarse*
(hoarse voice)
homely
homestead
honesty
horrid
horror
huddle
humble
humor
hymn
(hymn of praise)

I

icicle
illustrate
imitation
immediate
immense
impose
incline
inconvenient
indicate
inform
inhabitant
initial
injury
insist
inspect
instant
institute
institution
insulted
insure
intelligence
intention
interrupt
introduction
invasions
investigation
investment
issue
item
items
ivy

J

jewel
Jewish
jingle
journal
judgment

K

kennel
kindest
kindle
knead

L

label
launch
lecture
leisure
librarian
likeness
limit
limited
lingered
literary
loan*
(a bank loan)
losing
lotion
lovable
luncheon
lung

M

madam
magnet
maintain
makeup
management
mar
margin
masculine
maximum
media
mental
mere
merit
meters
midst
mint
misery
mistaken
moderate
modest
monotonous
mood
moral
mortal
mortgage
motorcycle
municipal
murmur
muscle
mushrooms

N

naval
navigable
necessarily
necessity
neglected
nonsense
notion
nourishing
nuclear
numb

O

obedience
obliged
observation
observe
occasion
occasionally
occupy
occurrence
offering
omit
omitted
opponent
oppose
opposition
ordinarily
organize
ounce
owing

P

pamphlets
parallel
parcel
parent
parliament
partial
particularly
pause
pave
payment
peaceable
perilous
personality
persuade
petition
photograph
physician
pickle
picnicking
pierce
pitiful
placing
plus
poppy
possess
possessed
possibilities
postal
postpone
preach
preferred
prejudice
premium
preparation
preserve
presume
probable
procedure
proceed
procession
profession
professional
profitable
promotion
prompt
pronounce
pronunciation
proof
proportion
proposition
prospect
propose
provision
publication
pulse
puncture
pursue
pursuit
pyramids

Q

quartet
quiz
quotation
quote

R

racial
radish
raid
raisin
rarely
readily
reality
reasonable
rebel
recall
receipt
reception
recipe
reckon
recommend
recommended
recommendation
recover
reduce
refer
reference
referred
referring
refineries
refrigeration
refusal
regard
regarding
registration
regretted
regularly
reign
(king's reign)
rejoice
relative
reliable
relieve
remainder
remark
remarkable
remedy
remembrance
remind
render
rendered
renew
renewal
repay
repeat
republican
reputation
require
resemble
residence
resident
resolution
respectfully
respond
responsibility
responsible
restore
retail
retire
retreat
revenge
revenue
reverse
revolt
rheumatism
rip
risk
rocket
ruffle
rural

S

Sabbath
sacrifice
sage
sanitary
satisfaction
satisfy
savage
scheduled
scoutmaster
seaman
securing
security
selection
senate
senator
separation
sheer
shipments
shiver
shortage
shrieking
sickly
siege
sift
situation
sketch
skid
slipper
solo
solve
speedometer
sphere
spice
stain
stating
stubborn
studio
stung
stupid
stylish
submarine
submit
subscribers
substitute
subtraction
subtrahend
suburb
suffer
sufficient

suggestion
summit
Sun.
sung
sunk
sunlight
sunrise
superior
superstition
supervisor
supplied
supreme
surround
survey
suspect
swarm
sear
seat*
sweetheart
syllable
sympathize
sympathy

T

talent
tedious
teen-agers
temporary
text
they've
thimble
tidiness
tidy
tissues
toaster
tragedy
treasure
tremble
triumph
trolley
trusting
twilight
twist

U

unanimous
uncertain
understanding
undertake
undoubtedly
unfair
unimportant
universal
unlike
uphold
urge
useless

V

valued
values
valves
vary
varying
vehicle
vein
venture
verdict
vibration
victim
views
vigorous
villain
vineyards
virtue
vision
vivid
volume
voluntary
volunteer
vulgar

W

warehouse
wholesale
wholly
(wholly correct)
wisdom
wither

X

Y

yardstick
yearly
yourselves
youthful

Z

Inventory Tests for Levels 1, 2, 3, and 4

The following inventory test includes words from Levels 1, 2, 3, and 4. It has been broken down into four parts; each part contains 25 words from a specific level. This serves a two-fold purpose. It saves the teacher's time in discovering the level in spelling that each child has reached. It avoids exposing the pupil to lists of words on which he will make a high percentage of errors.

Inventory tests are corrected by the teacher. The lowest spelling level at which a pupil misspells more than ten per cent of the words should be considered to be the initial instructional level for that pupil.

Pupils who spell correctly ninety percent of the words in Part I should be tested on Part II; those who spell correctly ninety percent of the words in Part II should be tested on Part III; and those who spell correctly ninety percent of the words in Part III should be tested on Part IV.

ADMINISTERING THE TEST

Pronounce the word. Read the sentence. Pronounce the word again. Instruct pupils to write the word.

Asterisks (*) indicate words that present spelling difficulties.

SCORING THE TEST

The score is the number of italicized words spelled correctly.

Part I – Level 1 Words

1. about	The story is *about* three brothers.	about
2. will	The plant *will* have flowers soon.	will
3. little	The *little* boy was lost.	little
4. another	I'd like *another* piece of candy.	another
5. well	I hope my friend will be *well* soon.	well
6. many	There were *many* people in the parade.	many
7. ball	The *ball* rolled into the street.	ball
8. is	The book *is* torn.	is
9. up	The pilot took the plane *up* above the clouds.	up
10. my	I shall visit *my* aunt.	my
11. book	This *book* is very interesting.	book
12. time	It's *time* to go to bed.	time
13. of	Please give me a glass *of* water.	of
14. his	John can't find *his* gloves.	his
15. summer	We can play outdoors in *summer.*	summer
16. then*	We took a walk and *then* we went home.	then
17. car	Father took us for a ride in the new *car.*	car
18. daddy	His *daddy* will bring him a new toy.	daddy
19. see	There is much to *see* at the zoo.	see
20. had	Mary *had* her hair curled.	had
21. door	Please shut the *door.*	door
22. read	Dick *read* a book about pirates.	read
23. out	The boys went *out* to play.	out
24. five	The notebook cost *five* cents.	five
25. girl	The little *girl* played with her doll.	girl

Part II – Level 2 Words

1.	writing*	She is *writing* a letter.	writing
2.	afraid	We were *afraid* to start on the picnic because it looked like rain.	afraid
3.	keep	You must *keep* milk in the refrigerator.	keep
4.	artihmetic*	In *arithmetic* we learn about numbers.	arithmetic
5.	hold	Mother lets me *hold* the baby sometimes.	hold
6.	under	Let's sit *under* this big tree.	under
7.	being	Our house is *being* painted.	being
8.	happened	Tell me what has *happened.*	happened
9.	train	I rode on a *train* when I visited grandmother.	train
10.	buy	I am going to *buy* a present for mother.	buy
11.	grass	In spring the *grass* is very green.	grass
12.	suit	Mother bought John a new *suit.*	suit
13.	finished	I'll help you when I have *finished.*	finished
14.	later	That can wait until *later.*	later
15.	caught*	The catcher *caught* the ball.	caught
16.	stay	Don't *stay* up late.	stay
17.	cotton	She wore a blue *cotton* dress.	cotton
18.	Saturday*	We are going on a picnic on *Saturday.*	Saturday
19.	paper	May I have another piece of *paper?*	paper
20.	eight*	There were *eight* children at the party.	eight
21.	plant	Let us *plant* flowers and vegetables in the garden.	plant
22.	far	It is too *far* to walk.	far
23.	own	The boys have their *own* baseball suits.	own
24.	named	The baby was *named* Susan.	named
25.	walking	They've been *walking* for over an hour.	walking

Part III – Level 3 Words

1.	lessons*	Jane takes piano *lessons.*	lessons
2.	we're*	When *we're* crossing the street, we look both ways.	we're
3.	above	Put your things on the shelf *above* mine.	above
4.	truck	The driver of the milk *truck* was injured.	truck
5.	March	*March* is a windy month.	March
6.	answered	My cousin *answered* the telephone.	answered
7.	idea	Jack has a good *idea* for a play.	idea
8.	though*	We had fun even *though* it rained.	though
9.	babies	The mothers took the *babies* to the park.	babies
10.	gives	The sun *gives* heat and light.	gives
11.	become	All boys and girls can *become* good spellers.	become
12.	straight*	We drew a *straight* line with the ruler.	straight
13.	chicken	The little *chicken* stayed near its mother.	chicken
14.	filled	The baskets were *filled* with fruit.	filled
15.	colored	We mounted our pictures on *colored* paper.	colored
16.	stand	I had to *stand* in the bus.	stand
17.	parents	The *parents* were invited to school.	parents

18.	cried	The little girl *cried* when she fell.	cried
19.	rubber	I have a new *rubber* ball.	rubber
20.	farmer	The *farmer* ploughed his land.	farmer
21.	rather	Which book would you *rather* read?	rather
22	elephant	The *elephant* has a long trunk.	elephant
23.	pieces	The cup broke into many *pieces.*	pieces
24.	soldiers	The *soldiers* marched in the parade.	soldiers
25.	program	We all enjoyed the assembly *program.*	program

Part IV – Level 4 Words

1.	bedroom	He shares the *bedroom* with his brother.	bedroom
2.	break*	We didn't *break* one dish.	break
3.	chimney	The *chimney* was made of brick.	chimney
4.	cream	We poured the *cream* over the strawberries.	cream
5.	drop	Please *drop* the letter into the box.	drop
6.	fed	We *fed* the dog as soon as he returned.	fed
7.	furniture	The new *furniture* arrived early this morning.	furniture
8.	hike	Our troop went on a weekend *hike.*	hike
9.	knock	We heard a *knock* at the door.	knock
10.	main	What is the *main* idea of this paragraph?	main
11.	nurse	The *nurse* assisted the doctor during the operation.	nurse
12.	pleasant*	Our automobile trip to Canada was very *pleasant.*	pleasant
13.	pumpkin*	My favorite desert is *pumpkin* pie.	pumpkin
14.	returned	We *returned* from our trip yesterday.	returned
15.	seems*	Mary *seems* to be enjoying this radio program.	seems
16.	slippers	One of my *slippers* is misplaced.	slippers
17.	studied	We *studied* our lesson and then went out to play.	studied
18.	tribe	One *tribe* of Indians remained.	tribe
19.	wool	Some of the world's supply of *wool* comes from Australia.	wool
20.	voice	When we are in the library, we speak in a low *voice.*	voice
21.	I'd	My friend hoped that *I'd* win the prize.	I'd
22.	American	He was proud to be an *American.*	American
23.	eye	Something blew into my *eye.*	eye
24.	longer	Which piece of string is *longer?*	longer
25.	The last word will be an abbreviation.	Write the abbreviation for the month *January.*	The abbreviation for *January.* (Jan.)

Sounds of English

Vowels and Diphthongs

CAUTION: For vowels and diphthongs the tonguetip is never any higher than the cutting edge of the lower teeth. "High" and "low" used in referring to tongue position for vowels or diphthongs are comparative terms. Actually the tongue is never very high in the mouth for any vowel.

The following are two groups of sounds that are effectively taught first because they are frequently used and are basic to word-building.

LONG SOUNDS

ah	– "yawning" sound – drop the jaw, lower the tongue, unround the lips.	arm barn	car father	market farm
ay	– diphthong formed by the combination of the short vowels *e* (as in *e*nd) and *i* (as in *i*t) – drop the jaw slightly, and spread the lips easily.	ate bake	made cane	play away
ee	– "smiling" sound – spread lips easily; drop lower jaw very slightly so that there is little space between the teeth.	eat machine	feed clean	people cedar
aw	– round, open sound – lower the back of the tongue; drop the jaw; round the lips.	water saw all	quarter talk bawl	bought caught
oh	– diphthong formed by the combination of the vowels, *o* (as in p*o*lice) and *u* (as in f*oo*t) – drop the jaw and round the lips for *o*; raise jaw very slightly and increase rounding for the *u*.	open coat	cold grow	ocean shoulder
oo	– roundest of the vowels – open the mouth slightly; round the lips well.	moon roof	true lose	flew rude

SHORT SOUNDS

a	– "relaxed," open sound (as in *a*pple) – be sure to relax while lowering front of tongue and jaw. *Avoid nasal sound.*	apple cat	man hand	flag lamp
e	– very short "smiling" sound (as in *e*nd) – spread lips, and drop the jaw a little more than for *ee*.	pen says	said red	friend feather
i	– another short "smiling" sound (as in *i*t) – lower the tongue, and drop the jaw a *little* from the position for *ee*, relax, and keep lips spread. For this sound tongue position should be a little higher than for *e* (as in *e*nd).	city hit	build busy	pretty women

o	– (as in *o*ffice) – open, rounded vowel – lower back of tongue, and relax the jaw as though you were going to say *ah:* then round the lips a little.	c*o*ffee c*o*llge	d*o*g g*o*t	w*a*tch w*a*nt
u	– (as in *u*p) – open low vowel – lower the middle of the tongue and the jaw.	j*u*st c*u*p	*u*nder c*o*me	d*o*ne s*u*n

CONSONANTS

The terms "voiced" and "whispered" used in describing consonants refer to vibration or lack of vibration of vocal chords – a "voiced" sound has vibration; a "whispered" or "voiceless" sound has not.

b	– "bubbling sound" (voiced) – press lips together lightly, and quickly separate them by the breath – feel vocal cord vibration.	tu*b*	*b*oy	*b*a*b*y
p	– "pipe sound" (whispered) – press lips together lightly, and separate them expelling breath as if puffing a pipe – feel puff of air expelled while saying this sound.	*p*a*p*er	cu*p*	*p*encil
m	– "humming sound" (voiced) – close lips gently, and hum through nose – feel the hum on side of nose.	*m*an	co*m*e	ha*mm*er
w	– "windy sound" (voiced) – round lips, and separate them, quickly expelling voice; use mirror to watch lip rounding.	*w*inter any*o*ne	q*u*eer	t*w*ice
h	– "sighing sound" (whispered) – open mouth and sigh – feel puff of air expelled.	*H*arry	*h*im	*h*ouse
d	– "knocking sound" (voiced) – press tonguetip against ridge behind upper teeth; then take it away suddenly (as though knocking sharply on a door), making a plosive sound – feel vocal cord vibration; use mirror to check on correct tongue placement.	la*dd*er	*d*og	ba*d*
t	– "tickling sound" (whispered) – press tonguetip against ridge behind upper teeth; then take it away suddenly, expelling a puff of air that sounds like the tick of a clock; use a mirror to check on tongue placement.	*t*able	ha*t*	bu*tt*on
n	– "motor sound" (voiced) – place tonguetip on ridge behind upper teeth, and let sound hum through nose, making a sound like a motor "warming up" – feel vibration on either side of nose.	*n*ose	te*n*	pe*nn*y
g	– "gurgling sound" (voiced) – raise back of tongue to touch soft palate, and then release it quickly, expelling plosive sound. *Avoid giving pupils detailed directions;* if they substitute *d*, direct them to lower the tonguetip, feel vocal cord vibration.	do*g*	*g*o	bi*gg*er

k	– "coughing sound" (whispered) – raise back of tongue to touch soft palate, and release it, expelling plosive sound; (if pupils substitute *t*, have them lower tonguetip) – feel puff of air.	*k*ey tac*k* luc*k*y *c*andy
y	"sliding sound" (voiced as in *y*ellow) – lift front of tongue, feeling it slide lightly against roof of mouth as sound is voiced. If pupils substitute *j* (as in *j*am), have them spread lips as for *ee* and lower tonguetip.	fe*w* *y*ou st*u*dent *y*es
ng	– "ringing sound" (voiced as in si*ng*) – raise back of tongue until it presses lightly against soft palate and hum through nose; feel hum by touching sides of nose.	***ng*** si*ng* bri*ng* lo*ng* si*ng*er bri*ng*i*ng* you*ng* si*ng*i*ng* wro*ng* stro*ng* swi*ng* ga*ng* ha*ng*er
	See p. 44 in *Toward Better Speech* for "Rules for Pronunciation of *ng*."	***ng plus g*** lo*ng*er stro*ng*er you*ng*er lo*ng*est stro*ng* you*ng* E*ng*land hu*ng*ry si*ng*le fi*ng*er a*ng*ry la*ng*uage
f	– "angry-cat sound" (whispered) – place upper teeth lightly on lower lip; blow air through narrow space between teeth and lips – feel airstream; use mirror to observe position of teeth on lips.	cou*gh* hal*f* *f*ather co*ff*ee
v	– "motorboat sound" (voiced) – place upper teeth lightly on lower lip, blowing through narrow space between teeth and lips as sound is voiced; feel vocal cord vibration; use mirror.	e*v*ery *v*oice o*v*er
l	– "singing sound" (voiced) – press tonguetip against ridge behind upper front teeth; feel air escaping over sides of tongue as it is held in position, and make voiced sound.	*l*ady ba*ll* Sa*ll*y
th	– "airplane sound" (voiced as in *th*e) – allow tonguetip to touch edge of front teeth; *blow* voiced sound through narrow space between teeth and tongue – feel airstream. Avoid *pressure* of tongue on teeth as this will produce a plosive *d*.	*th*en brea*the* fa*th*er
s	– "grasscutter sound" (voiced as in plea*s*ure) – raise tonguetip toward gum ridge, draw tongue back slightly until sides of tongue contact upper side teeth; blow through space between front of tongue and gum ridge as sound is voiced. Teeth are close together.	trea*s*ure mea*s*ure plea*s*ure gara*ge*
sh	– "quiet sound" (whispered) – proceed as for previous sound, but blow breath without voice – feel airstream – use mirror to check any tendency to protrude tongue.	pu*sh* *sh*e *ch*auffeur fini*sh* *s*ure wa*sh*ing di*sh* ti*ss*ue ma*ch*ine o*c*ean atten*ti*on

th	– "soft wind-blowing sound" (whispered as in thumb) – proceed as for previous sound, but blow a voiceless sound – feel airstream – avoid pressure.	*th*ree	bo*th*	bir*th*day
s	– "snake sound (whispered) – point tonguetip toward (but not touching) ridge behind teeth with sides of tongue lightly touching sides of upper teeth; keep teeth close together, but not clenched, and blow stream of air gently through narrow space between tonguetip and gum ridge – feel airstream – use a mirror.	*s*ee cat*s*	*c*ereal	i*c*e
z	– "bee sound" (voiced) – proceed as for sound above but add voice – feel vocal cord vibration – use a mirror.	buz*z* *z*oo	plea*s*e ea*s*y	free*z*e
r	– "growling sound" (voiced) – turn tonguetip up and slightly back; keep sides of tongue in easy contact with edge of upper side teeth, and blow voiced sound over tonguetip. *This sound is pronounced only when followed by a vowel.*	*r*ead ca*rr*y	*r*ed ve*r*y	spa*rr*ow
wh	– "blowing-out-a-candle sound" (whispered) – round lips and blow breath – feel voice box, note absence of vibration.	*wh*ich *wh*en *wh*ile	*wh*ite *wh*ere *wh*istle	*wh*at *wh*ale
j	– "loud train sound" (voiced as in *J*ane – *g* as in *G*eorge) – join *d* (as in *d*oll) and *s* (as in plea*s*ure) by touching tonguetip to ridge behind upper teeth for *d*, pulling away quickly as space is widened between tonguetip and ridge and blow a voice sound – feel the vocal cord vibration.	*j*am *j*elly	*J*une ed*g*e	hed*g*es reli*g*ion
ch	– "train sound" (whispered) – join *t* and *sh* – proceed as for previous sound but whisper this sound. If pupils substitute *sh* for *ch*, have them feel tonguetip touch the ridge for *t*; then quickly pull it away, expelling the sound *sh*.	tou*ch* *ch*air	*ch*ur*ch*	rea*ch*ing

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